

F O R E V E R
KNIGHT

Episode #305

"Blind Faith"

written by

James Johnston

1 (Bradette Prod. Des.)

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GOLDENROD - August 15, 1995 - PAGES:

(16, 21, 25)

Shooting Calendar
prop list
one-line schedule
shooting schedule
extras breakdown
location breakdown
graphics breakdown
art directors breakdown

CAST

NICK
NATALIE
LACROIX
TRACY
REESE
SCREED
JODY FRASER
LADY COP
MALE COP
RAPIST
BUS DRIVER
YOUNG MAN

SETS

INT. NICK'S LOFT
INT. JODY'S HOUSE
INT. JODY'S KITCHEN
INT. PRECINCT
INT. COTTAGE - ENGLAND 1883
INT. METRO PD DISPATCH CENTRE *

INT. THE CADDIE
INT. BUS
INT. MORGUE
INT. SCREED'S PLACE
INT. JODY'S BEDROOM
INT. HALLWAY OUTSIDE JODY'S BEDROOM *
INT. PRECINCT - REESE'S OFFICE

EXT. STREET CORNER
EXT. PARK
EXT. PRECINCT
EXT. MOORS - CROYDEN ENGLAND 1883
EXT. STREET
EXT. PARK WOODS
EXT. STREET
EXT. MORGUE
EXT. STREET
EXT. LOFT
EXT. COTTAGE - ENGLAND 1883
EXT. WOODS - ENGLAND 1883
EXT. JODY'S PLACE
EXT. HILLTOP

TEASER

FADE IN:

0A EXT. CITY SKYLINE PANORAMA - NIGHT - ESTABLISHING

0A

Camera PANS DOWN TO:

1 OMITTED

1

2 EXT. - CITY PARK - NIGHT

2

A woman, JODY FRASER, 27, beautiful and blind. Led by a guide dog in harness...a handsome Golden Lab called PERRY. They enter a park.

Jody walks with a cane; something about the way she moves suggesting that blindness is not her only disability.

Perry guides Jody along a walkway that winds through the greenbelt. Park benches line the walk.

PERRY - reacting O.S....off in the woods beyond the park. His ears perking up; he's whining softly...seems disturbed.

JODY. Falters in her steps. Scrapes against a park bench. Stops. Feels around for the seat then sags into it.

She's exhausted. Has to rest. Perry sits dutifully by, like the well-trained guide dog he is...

JODY

(sighs)

Just give me a minute, boy. Let me take a little breather...

(grimaces)

Ohh, my legs are killing me.

*
*

On Perry. Whimpering again. His attention focused on those woods...like he's HEARING an irritating, ultra-high frequency sound.

JODY (cont'd)

What is it, Perry? What's wrong? What do you see? Bet it's those damn squirrels, huh?

(CONTINUED)

2 CONTINUED:

2

She bends over, wraps an arm around Perry.

JODY (cont'd)
Wanna get off this leash for little
while? Yeah, you do, don't you?

As she unhooks his harness...

JODY (cont'd)
I know how you feel. Cooped up all
night with me at work...there you go,
puppy...

Perry's free. He BOLTS toward the wood.

JODY
(calling out)
Don't you go too far, okay? You stay
close...
(smiling)
And watch out for those killer
squirrels.

IN THE WOODS - WITH PERRY

He's sniffing around. On the scent of something irresistible,
stopping at a

MOUND of EARTH, freshly dug...Perry paws tentatively.
Scratches and digs, whimpering all the while.

A beat and TWO ARMS EXPLODE FROM THE GROUND and SEIZE PERRY
by his scruff...PULL HIM DOWN toward

A hideous face rising out of the dirt...a GAPING MOUTH with
FANGS...CHOMPING into the dog's neck.

OFF Perry's wounded whimper,

TO BLACK

END TEASER

ACT ONE

FADE IN:

3 EXT. - CITY SKYLINE - DAY (ESTABLISHING) 3

Twilight in Toronto. Sundown over the city...we INTERCUT:

4 INT. - NICK'S LOFT - DAY 4

Motorized window shutters crank open slowly... pale, late-afternoon sun pierces through, falling on...

CLOSE: Nick. Light patterns stripe across his face. His eyes...so empty...his expression, almost lifeless.

PULL BACK. He's soaking up as much of the weak daylight as he can...until he can stand no more and has to turn away.

5 INT. - JODY'S HOUSE - DAY 5

A ground floor flat in a large house. ON JODY. Out of old habit she stands at a mirror, running a brush through her hair. She pauses...reaches tentatively for the mirror...trembling fingers feel for the reflection she can no longer see. *

CLOSE : Jody's eyes...limpid. No expression...

6 IN HER KITCHEN - TIME CUT 6

A TEAPOT. Whistling to a boil on a hot plate... The kitchen is small, set along a section of wall several feet removed from the open concept livingroom. Beyond, past the kitchen through an archway, is the bedroom. *

PAN the walls to see pictures of Jody in healthier days... a very physically active person... athletic, full of life.

PERRY. Stretched out on a well-worn bed near his DOG DOOR. He's panting in discomfort. He lifts his head, reacting to the sound of the teapot. Licks his chops. Lays back down...

7 NICK'S LOFT - CLOSE ON A WINE GLASS 7*

Nick stands in his kitchen, pours blood from a bottle into a wine glass... a lonely ritual.

Nick's in jeans and a t-shirt...his shoulder holster and gun over the shirt. He stares at the brimming glass for a beat.

8 JODY'S PLACE

8

She's feeling for the knob to turn off the heat under her
teapot...talking on a portable phone as she fixes her cup.

(CONTINUED)

8 CONTINUED:

8

JODY

(into phone)

...he's been listless all day. Off his food. Just not himself. I...I let him off the harness last night in the park...

(beat; listening)

I know. I know. I'm not supposed to do it but...he doesn't stray and he always comes back. I'm worried maybe he got in a fight, an animal bit him or something. The vet should probably look at him, huh?...

ANGLE ON Perry, reacting : "Vet?"...uh-oh.

JODY (cont'd)

Can you squeeze me in before my shift tonight? Yeah, sure...

She waits while the receptionist on the other end checks her schedule. Jody reacts to

PERRY at her feet. He's brought his ball...drops it at her feet. Nudges her with his snout then dog-smiles up at her.

JODY (cont'd)

Perry? You okay, boy?

She kneels down. Finds his ball...it's soggy with saliva...she reacts

JODY (cont'd)

...yecchh.

(into phone)

Oh, great. Actually he seems fine right now, but I'll probably bring him in just in case. Thanks Karen... see you there.

Jody hangs up. Wraps an arm around Perry and snuggles him.

OFF Perry...the very picture of tail-wagging, canine health,

9 TIME CUT - JODY'S PLACE - LATER

9

Jody pulls on her coat. Gathers her things. With Perry in his harness, she heads for the front door.

AT THE DOOR. Low angle. Perry's POV...

Sunlight strips along the floor through the window blinds.
Perry YELPS as he steps into the sunshine...backs away.
Almost pulls Jody off her feet as he retreats.

*
*
*

(CONTINUED)

9 CONTINUED:

9

JODY
Perry! What's wrong?

He's cowering. Won't move...

*

JODY (cont'd)
What is it, boy? Come on, it's okay...

She tries again. Practically drags him to the door...he whimpers all the way...starts to growl. She releases him and he scurries back to safety.

*

CLOSE ON Jody. She sighs...exasperated.

JODY
(sotto)
Okay then...no vet.
(beat)
But you're not gonna get out of walking me to work tonight...

10 EXT. - PRECINCT - NIGHT (ESTABLISHING)

10

11 INT. - PRECINCT - NIGHT

11

Tracking with Nick as he wends through the bullpen, reading from a ream of reports, faxes, and police bulletins.

CLOSE : TRACY'S DESK. A large, picture book..."Big Book Of Dogs"...open flat on her desktop. She's skimming through.

Nick comes up behind...looks over her shoulder.

NICK
You thinking of getting a dog?

TRACY
No. My nephew wants a puppy for his birthday. One of those wrinkly Chinese dogs...

NICK
Shar-pei...

TRACY
(impressed by his knowledge)
I never pictured you as a dog person.
You ever had one?

NICK
(remembering)
A long time ago...

(CONTINUED)

11 CONTINUED:

11

TRACY

Yeah, well you don't buy shar-pei's,
you ransom them. I could get him a
Mazda for the same money.

Nick hands her one of the reports.

NICK

Mazdas don't fetch.

(beat)

Here... a couple of things in from
Windsor on that 261 suspect...

TRACY

Our rapist?

NICK

Three incidents last year with similar
composites and M.O.'s--

REESE (O.S.)

And the third victim died after the
attack.

Nick looks up as Capt. REESE joins them.

REESE (cont'd)

(to Nick)

I got copies of that printout, too.
He's a certifiable, serial creep.
You get this sleaze ball off my
streets, I'll buy you both a puppy
dog.

*
*
*

As Reese heads o.s., Nick turns to the Dog Book. Opens to a
photo of a LARGE DOG...a Rotweiler or a HOUND...stares at it
thoughtfully. Tracy observes him...

*
*

TRACY

...You are a dog lover.

*
*

(CONTINUED)

11 CONTINUED: 2

11

NICK

(a shrug)
...They're your friend. Your
companion.
(beat, then:)
...They accept you unconditionally.

*
*
*
*
*
*

Tracy sees Nick is really absorbed in one dog's picture.

*

TRACY

See something you like?

*
*

CLOSE ON Nick. Dissolving into one his famous reveries...

*
*

12 EXT. - MOORS - CROYDON, ENGLAND (1883) - NIGHT

12

Fog-shrouded, eerie bleakness.

*

After a beat, a man in a hooded cloak emerges from the mist.
Longrifle on his shoulder; wood bundle slung on his back. He
pauses...a flash of lightning reveals that it's NICK.

(CONTINUED)

12 CONTINUED:

12

NEW ANGLE. Nick headed up the path to a thatched-roof cottage. A single oil-lamp burns in the window.

As Nick moves on, A DOG limps into the frame behind him. Following him.

CLOSE ON the dog. A large, scruffy hound. Almost wild. Wet, dirty, sickly...lost or abandoned on the moors, no doubt.

ON Nick. He stops. Senses the dog's presence behind him...

NICK
(turns to the dog)
Go on, I said. On your way. Stop following me.

Nick enters the cottage. Pauses in the doorway to deliver one more scolding.

NICK (cont'd)
Go on! There's no one here for you.

The dog stays put. Nick closes the cottage door. There's a long beat and he OPENS IT again. Looks down.

The hound's still there. Looking timidly up at Nick.

NICK
Oh, all right then. Come on.
In with you. Out of the weather...

The dog slips in shyly around Nick...he closes the door.

13 INT. - COTTAGE - NIGHT (LATER)

13

CLOSE ON a stick as Nick halves it with a large KNIFE... tosses the stick into the roaring hearth.

*
*

ANGLE ON the HOUND. Wolfing chow from a tin plate as Nick moves past him.

NICK
There's a good boy. Go on and eat your fill...

*

Nick sits. Uncorks a bottle of blood and drinks deeply.

The HOUND pauses mid-meal to look up curiously at Nick swilling from the bottle.

(CONTINUED)

13 CONTINUED:

13

NICK (cont'd)
(gestures with bottle)
Fruit of the hunt. Venison for you.
(disappointed)
The rest for me.

ON Nick. Watching the hungry hound pork up. A beat...he studies the dog. Then, decides...

NICK (cont'd)
I mind company as a rule but seeing as
you're lost and the weather's so foul,
you're welcome to stay.

The dog wags his tail.

NICK (cont'd)
I suppose you'll need a name, then.
Let's see...how about: Raleigh, as
in...Sir Walter?

CLOSE: Nick can't conceal that he's touched by the dog. He reaches down, pats him gently.

NICK
There's a good dog...Raleigh.

14 INT. - PRECINCT - NIGHT (THE PRESENT)

14

RESUME with Nick. He closes the dog book. He and Tracy don coats then head out toward the door.

TRACY
I had a dog growing up.
(remembering fondly)
Sparky.

NICK
(amused)
"Sparky"?

TRACY
Yeah. What's wrong with Sparky?

NICK
Oh, nothing... it's exactly what I
imagined you'd call a dog.

TRACY
(mildly offended)
What's that supposed to mean?

At the door now. Nick, smirking, holding it for his partner.

(CONTINUED)

14 CONTINUED:

14

NICK
Nothing. Sparky's a fine name. You
didn't happen to have a cat named
Fluffy, did you?

She stops in her tracks: how'd he know that? Reese calls out
to them.

REESE (o.s.)
(to Nick/Tracy)
Hey, you two.

ANGLE ON REESE, back at Tracy's desk...he has the phone
receiver cradled in the crook of his neck now and

REESE
Dispatch just got a 911 from Allan
Gardens. Somebody driving by saw a
man dragging a woman out of her car.
Sounds like your guy.

*
*

OFF the door, swinging closed behind Nick and Tracy,

15 INT. - CADDY - NIGHT

15

In the speeding Caddy. Nick maneuvers through traffic like
an Indy driver; Tracy works the radio and fusses about Nick's
driving. She's gesturing with the mic...

TRACY
(to Nick; re: cars ahead)
Blow this guy off. Go around him.
Take Adelaide to Jarvis... It's
faster.

*

Nick shoots her a sideways glance.

NICK
Maybe you'd like your own little
steering wheel.

Tracy looks up, reacts to the noise of a police helicopter
that buzzes overhead.

NICK (cont'd)
That one of ours?
(off her nod)
Get us on Tac 2. I want to know what
they're seeing.

TRACY
(into mic)
Dispatch, this is 81-kilo. We're
going to Tac 2, monitoring Fly Ops.

And we INTERCUT with

16 INT. - METRO PD DISPATCH CENTER - CONTINUOUS

16

The whole room sizzling with radio traffic. Dispatchers man computerized consoles and murmur into mics.

HEAR the voice of one operator in particular as we TRACK IN on a woman at her console, slowly coming up behind her.

WOMAN'S VOICE (o.s.)

Air three, respond to possible 261 in progress. Allan Gardens vicinity. We've got four radio units heading for perimeter...

*

TRACY

Fly Ops, this is 81-kilo what is your perimeter?

Camera snakes around her chair and we REVEAL JODY. Wearing a headset mike; working her panel with dexterity despite her handicaps. PERRY'S on the floor at her feet. Quiet. Patient...

JODY

(into headset)

81-kilo, it's Jarvis, Carlton, Parliament and Dundas.

*

*

*

*

TRACY

We're at Queen and John heading east... how can we help?

*

*

*

JODY

We need you on the southern perimeter... suggest you cut down to Adelaide and take it to Jarvis. You're the only unit covering that approach...

*

*

(beat)

It's faster.

Tracy glares at Nick. He squirms under her withering look. Leans over the wheel and punches the gas...

TRACY

(into mic)

81-kilo. Thanks for the tip, Metro Air Control. We're on it...

CLOSE ON Tracy. clicking off the radio, thinking aloud to herself about the voice she just heard... a thought that troubles her...

*

*

TRACY

(could it be?)

Jody?

(CONTINUED)

16 CONTINUED:

16

Back at Fly ops Jody is also thinking that she recognized Tracy's voice.

JODY
(to herself)
Tracy Vetter?

Jody resumes her dispatching work... her hands flicking over the bank of controls...Perry sitting dutifully by her.

JODY (V.O.)
...all units, we have a Detective unit
approaching southern perimeter from
Bayview.

She leans back and sighs. Stretches down and pats PERRY...who's suddenly taken an interest in something O.S.

ANGLE: TWO COPS...man and a woman. Lady cop's apologizing profusely to her partner...who has a wad of tissue pressed to a nosebleed. Walking with his head slightly elevated...

LADY COP
I'm so sorry. I didn't know you were
you there...

MALE COP
(through his tissue)
It's okay. Really...I'll live.

LADY COP
Oh, I hope it's not broken.

MALE COP
Believe me...it'll only help if it
is. *

LOW-ANGLE: their movements exaggerated and slow from...

PERRY'S POV : watching as blood droplets plip-plip and spatter onto the linoleum floor in slow-motion.

ON Perry. He growls softly...licks his chops and pads over to the blood on the floor. LAPS IT UP.

OFF Perry, lapping at the floor...

17
THRU OMITTED
18

17
THRU
18

19 EXT. - STREET - CONTINUOUS

19

Nick and Tracy in the Caddie. Nick fishtails the Caddie to a stop. They leap out. *

In the distant B.G., we HEAR the sound of the helicopter, working another section of the park. Nick has to raise his voice a little to be heard. *

NICK

Go north. *

TRACY

Right. *

She hurries off. Nick watches her go, turns, listens... then WHOOSHES o.s., on the run. *

20 EXT. - PARK WOODS - NIGHT (2ND UNIT)

20

VAMP POV : Nick racing headlong through the foliage.
VAMP-HEARING a multitrack collage of sounds...and a man's voice rising out of the mix:

21 EXT. - PARK WOODS - CONTINUOUS

21

MAN'S VOICE (O.S.)

...I can cure you, baby.

A thick, strong man dragging a woman along at knifepoint.

CLOSE. She's terrified. Her clothes are torn. He's got a hammy hand clamped over her mouth. The RAPIST leers in close to her face...WE SEE HIM...

RAPIST (cont'd)

Let me cure your sickness.

WITH NICK

(CONTINUED)

21 CONTINUED:

21

He ZEROES IN on the voice and TAKES OFF toward it.

*

21A WITH TRACY

21A*

Running through the woods, searching. Stops as she HEARS the woman SCREAM - turns around and dashes o.s. in its direction.

*

*

*

*

WITH THE RAPIST

He's wrestling the woman, trying to force her to the ground. He drops her and looks up just as

Nick CRASHES through brush. His gun in hand.

NICK

Police officer! Freeze!

ANGLE ON the woman : soon as the rapist releases his hold, she starts to SCREAM at the top of her lungs.

She dashes to Nick. Right through his line of fire. Grabs him and holds on for dear life. She's panicked...slows Nick down just long enough for the rapist to split...

The woman's been cut in the confusion. Nick holds up her arm to SEE: blood soaking through her sleeve.

*

CLOSE ON NICK. A beat of indecision : he wants to pursue the rapist but she needs medical attention.

*

TRACY bursts on scene as Nick's helping the lady to a bench.

NICK

(to Tracy)

Stay with her. She's cut. Keep pressure on it...

Tracy ministers to her as Nick sprints off in pursuit.

22 EXT. - STREET - NIGHT

22

Just outside the park. Nick lands on the sidewalk on the other side of a tall, iron fence. Scans around...

Nothing...save a car streaking past; a bus lumbering by...

OFF Nick's frustration,

DISSOLVE TO:

23 INT. - BUS - NIGHT (LATER)

23

Jody on her way home from work. She and Perry are two of maybe five passengers on the bus. A MAN climbs into the seat behind her. As he sits...and descends into Jody's frame, we SEE it's him...THE RAPIST.

The bus accelerates on. PERRY looks up the man and starts to growl as the rapist leans over toward Jody and

RAPIST

(friendly; innocent)

Beautiful dog.

Jody nods. She can't see him but she feels he's too close. She shies away...hears Perry growling louder now.

RAPIST (cont'd)

He doesn't like me, though. ...Maybe
I should introduce myself to him.

He reaches out, offering his hand for Perry to sniff... but Perry tenses even more, growls louder. The man grins, takes his hand away. Jody's anxiety level rises; she does her best to ignore him.

RAPIST (cont'd)

(beat)

I think he's jealous of me...just like all the guys, you know? You probably can't see what I look like. It's a shame. Pretty lady like you. And a handsome guy like me...

(leaning in closer)

I think I know a way to help you. To cure you... 'Cause I'm the doctor of love.

That's about it for PERRY. He lunges up at the guy. Growling and barking. Jody can barely hold him.

Back door of the bus whooshes open...the rapist takes advantage and leaps through it. Gone, just like that.

(CONTINUED)

23 CONTINUED:

23

Trying to pursue him, Perry yanks Jody out of her seat into the aisle. Onto the floor. People move to assist her...

OFF the confusion,

DISSOLVE TO:

24 INT. - JODY'S PLACE - NIGHT (LATER)

24

Early A.M. Home from her night shift and prepping for bed, Jody flops onto the edge of the mattress. She's exhausted. She shakes her head, grins to herself. The fear of her encounter on the bus has subsided.

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JODY

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*
*
*

(sotto)
"Doctor" of love... Now I've heard everything.

She lies down... sleep overtaking her... she pats the mattress... barely awake.

*
*

JODY

*
*

Come on, Perry.

ANGLE - PERRY ON HIS DOG BED

(CONTINUED)

24 CONTINUED:

24

He whimpers a little, restless... but Jody doesn't notice.

ON JODY... out like a light, fast asleep.

PERRY'S POV : ears on alert; eyes on the doggie door... it looks so inviting...then he HEARS

A weird sound, distant and out of phase at first...resolving into a woman's tortured scream...SWISH PAN to the

Doggie door, swinging like a twister just blew through it.

25 EXT. - PARK WOODS - CONTINUOUS

25

Different park from before but same sick business afoot.

The rapist plying another victim at knifepoint. Struggling with her...throwing her down.

HER POV: looking up at the creep as he loosens his belt. He smiles at her and

RAPIST

I'm gonna make you feel a whole lot better, lady. Because I'm the doctor of love, and...

(beat; laughing)
... The Doctor is in.

*
*

A FEROCIOUS ROAR fills the air. "Lion King" at 120 decibels.

The rapist whirls, looks up at:

PERRY... atop a brick wall. Not the Perry we've come to know, though...this Perry has pronounced canine teeth...FANGS set in bared, frothing jaws...and fiery YELLOW / RED eyes. He LUNGES... A VICIOUS SNARL.

NEW ANGLE. The rapist cowering in mortal terror; screams... as:

PERRY'S POV hurtles towards him, and we:

FADE OUT

END ACT ONE

ACT TWO

FADE IN:

26 EXT. - PARK WOODS - NIGHT

26

Well-illuminated now...lights strobing off cop cruisers, yellow tape strung on hedges. Lots of uniforms and the

M.E.'s MEATWAGON. An attendant pulls a tool box out of the back and closes the door. FOLLOW him as he walks toward

TRACY and the woman victim. Sitting on a bench. Tracy's taking her statement. Comforting her.

Continue past Tracy and the distraught victim. Through a copse of trees to the corpse....FIND NICK, REESE and NAT.

CLOSE ON Nick. Staring down at the dead rapist...who looks more like yesterday's ground beef right know. Nick seems like his mind is elsewhere...PUSH IN ON HIM as we FLASH TO:

27 THE PAST

27

Fleeting images of similar carnage: images of dead men...horror frozen on faces in death...hands clutching gashes where throat flesh was ripped out...we HEAR

REESE (pre-lap)

That's our guy all right...

28 RESUME SCENE - PRESENT

28

We get only quick flashes of the rapist's remains as NATALIE pulls a plastic sheet over the mutilated torso. She looks concerned as she moves to join Reese and Nick

REESE

At least what's left of his face matches the composite we've been circulating.

NICK

He's the one I saw earlier, too.

*

REESE

What the hell could do that to a person?

TRACY

(stepping up)
...she thinks it was a dog. Says she was lying there, all she saw was a
(MORE)

(CONTINUED)

28 CONTINUED:

28

TRACY (cont'd)
yellow, furry blur and the next thing
she knows the guy's being torn to
shreds.

*
*

REESE
(disturbed)
A dog can't do that, can it?

*
*
*

NATALIE
(covering, with a look to
Nick)
A Pit Bull or Rotweiler can do serious
damage.

*
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*
*
*

Reese nods, not entirely convinced of her answer but, in the
absence of anything else that makes sense, it will have to
do. Nick has sensed Nat's problem, changes the subject.

*
*
*

NICK
Well, wherever he is, he's a hero
tonight...isn't he?

Reese grunts, moves off with Tracy. Nick moves to Natalie.

*

NICK
What is it?

*
*

NATALIE
I need to get the remains back to the
lab... for now let's just say
something's not right here.

*
*
*
*

Off Nick's disturbed look

*

29 EXT. - CITY SKYLINE - SUNSET (STOCK)

29*

Sunshine turns twilight; the day passes. Night shift starts.

30 INT. - DISPATCH CENTRE - NIGHT

30*

CLOSE ON PERRY. Lying at Jody's feet as

JODY (O.S.)
...he got out last night.

ON Jody. Headset pulled down...wearing it like a necklace
while she talks into the phone.

(CONTINUED)

30 CONTINUED:

30

JODY (cont'd)

I don't know. Maybe an hour or two.
I must have drifted off.

(beat)

He never acts this way.

(beat; listening)

I'll try to get him in again tomorrow.
Thanks, doc.

She hangs up. Feels down with her hand, finds Perry...
strokes his head. Perry looks up...so much love here you
could bottle and sell it.

A beat and the LADY COP strolls up and starts petting Perry.
She feels slightly uncomfortable being around Jody.

LADY COP

Hey, Perry... how's it goin' big
fella?

JODY

Hey, Michelle.

LADY COP

So did you hear what happened to that
rapist from the call you caught last
night?

JODY

I thought he got away.

LADY COP

Mary Sue at the 96 told me he was
attacked by a wild dog or something a
couple of hours later. Hear that
Perry?

JODY

A wild dog?

LADY COP

The rape victim said all she saw was a
big furry blur. Tore the guy to
shreds.

JODY

They sure it was the same guy?

LADY COP

Apparently he called himself the
"doctor of love" or something. Used
it with all his victims.

Still on JODY: her surprised reaction to the familiar phrase.

(CONTINUED)

30 CONTINUED: 2

30

LADY COP (cont'd)
Got his, didn't he? Chalk one up for
the forces of good, eh, Perry?
(responds to an o.s. call)
That's mine, gotta run.

*
*
*
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*

ON Jody. Disturbed by what she's heard. She reaches down
to Perry...then we FOLLOW her hand as she stretches across to
feel

*

Perry's dog bowl of kibble. Untouched...still brimming...

OFF Jody's concerned look,

31 EXT. - MORGUE - NIGHT (ESTABLISHING)

31

The NickMobile at the curb...

32 INT. - MORGUE - NIGHT

32

CLOSE ON a GLASS PITCHER filled with who knows what...looks
like a strawberry margarita from hell. A beat.

Something icky plops into it and we PULL BACK to reveal
It's a blender.

NATALIE presses a button and the blender whirls for a second.
Then she pours out the contents for

NICK. Who's just staring at it...

NATALIE
You could chew rusty nails all year
and not get this much iron...
(beat)
Drink it. Go ahead...Nostrovia.

Nick complies...hesitantly...as Nat scans her clipboard.

NICK
I think...
(gag)
The rusty nails would taste better.
(beat)
So, were your suspicions confirmed
about our rapist?

*
*

NATALIE
Ah, the John Doe-burger.
(off Nick, nodding)
He was "many quarts low" as we say in
(MORE)

*

(CONTINUED)

32 CONTINUED:

32

NATALIE (cont'd)
the medical parlance. Drained. Very
little blood on scene. Sound like
someone we might know?

Nick nods unhappily. He was afraid of this.

NICK
But a wild animal?

NATALIE
Well there I was hoping you might help
me.

But Nick shakes his head... he's equally mystified. Then a
thought occurs:

NICK
...If a Carouche attacked it...
(of her puzzled look)
A uh... "lower" form of vampire.
Feeds off vermin mostly.

Natalie reacts to the unpleasant thought.

OFF Nick. He takes another sip of his shake... grimaces

33 INT. - PRECINCT - NIGHT (CONTINUOUS)

33

Tracy at her desk. She's interrupted by a VOICE O.C.

BUS DRIVER (O.S.)
'Scuse me?

Tracy looks up. Sees a man in a uniform... we recognize him
as Jody's BUS DRIVER in earlier scenes.

TRACY
(smiles)
Yes?

BUS DRIVER
I just come in to say I heard about
that rapist and that hero dog, you
know? Don't know if this has anything
to do with anything but the other
night, guy looked like him made a
stink on my bus.
(off Tracy)
I drive the Bay bus... the number
ten? Anyway, he was bothering a blind
lady, you know? She's a regular on my
route. She works at Police
Headquarters.

*
*

(CONTINUED)

33 CONTINUED:

33

CLOSE ON Tracy as she hears this... *

BUS DRIVER (cont'd)

Her seeing-eye dog just drove him off.
Maybe same dog caught up with him
later, huh? I just come in in case
there's a reward...

(beat)

For the dog, I mean...

OFF Tracy,

34 INT. - SCREED'S PLACE - NIGHT (LATER)

34*

CLOSE ON a large dead rat as it's held up to a weak,
kerosene lamp for inspection.

HEAR SCREED O.C. Thick accent, barely audible as he
softly hums a chanty...and SQUEEZES the rat over a glass
vase. Wrings it like a rag...eeking last drops of blood from
the furry carcass...

SCREED (O.S.)

(singing)

Ninety-nine bottles a beer onna wall,
ninety-nine bottles a beer...

Still on the rodent as Screed hangs it by the tail on a
clothesline...next to three other choice rat specimens, a
big, black, dead, nondescript furry thing and a possum.

SCREED

(continuing)

...take one down, pass it around.
Ninety-eight bottles a beer onna
wall...ninety-eight bottles a beer.

CLOSE ON Screed. Whistling while he works now. Watching him
as he holds a large switchblade knife up into the frame.
Snaps it open. Eyes it as he continues humming...then

He stops short. Reacts to something O.S. His eyes narrow even
as they begin to GLOW.

SCREED

(sotto)

'Oy? Company is it? *

Screed crosses and conceals himself near the entrance to his
lair. Holds his knife ready to "welcome" an intruder.

CLOSE: Screed wipes sweat off with a grungy sleeve. Waits a
beat then suddenly REALIZES that the presence he felt is

(CONTINUED)

34 CONTINUED:

34

Right behind him now. He turns to

NICK. Standing behind him...eyes glowing against the gloom.

NICK

Expecting someone?

Screed's so boggled he tumbles backward. Scrambles to get away from Nick as Nick walks toward him...

SCREED

Oy bollocks, mate. Nearly scared me
tom toms north to Alaska. Not
gentry, sneakin' up like that. You
know, birds of a feather and all that
jammy jam.

*
*
*
*

Nick eyes him evilly. Screed cowers.

*

NICK

I'm not one of your own kind.
(beat)

Let's talk about dogs.

SCREED

Dogs, eh? Not my favorite. Too much
drool, dogs...bleedin' barky --

NICK

--have you brought any across?

Screed looks away. Hems and haws...

SCREED

You mean in my day? Might have...can't
clearly recall, you know how it is:
maybe a little fast food... some
double-double, drive-thru, pup-banger
kinda thing interrupted, here and
there. Sometimes, if you don't lick
yer dish quite clean, as it were,
and--

NICK

(to the point)

--I mean, recently.

SCREED

Wot? Like...since the Cuban missile
crisis?

*

Nick shoots him a stern look. Reaches into his coat like he's going for his gun. Screed reacts; cowers until Nick pulls out...a crisp 100 dollar bill. Screed takes it...gets real talky all of sudden.

(CONTINUED)

34 CONTINUED: 2

34

SCREED (cont'd)
Nope, not me. But..."word up",
dee-tech-div...

Screed casts about warily then launches into one of his
speed-raps...

SCREED (cont'd)
There's another like me here and
abouts. Another Carouche-type.
Vicious mean droogie. Malenki
catt-el mutilator...your average
wanker thinks it's UFO's makin' 'em
crap circles, slicin' and dicin'
moocows but oh, take my word,
defective Knight: doggy wogs, horsey
schmorsies, kitty witties, none of 'em
safe. Oh, he's a heartless scud all
right, that one...

NICK
Any idea where I can find him?

SCREED
Try under a rock.

Nick shoots him a look, starts to leave. Screed follows him.

SCREED
(obsequious)
But my onion's peeled for dat buggery
dog, too. Snag 'im 'n snuff him!
Hickory stick 'im in his heart,
(indicates his head)
hack off his cabesa, napalm his fuzzy
butt. Do my bit. Good citizen
Screed...count on me.

CLOSE ON Screed. A big, gruesome grin showing stained vampire
teeth....he holds up his C-note.

SCREED (cont'd)
Don't be too much the mysterious
stranger, dicky Nick. Drop down
anytime.

Nick's shoots him a hard glance and exits.

CLOSE : Screed...

SCREED (cont'd)
(sotto)
Tuck into a little bubble and squeak
together for da fun of it eh?

OFF Screed, smiling after Nick.

35 INT. - PRECINCT - NIGHT

35

Nick crosses to the bullpen... he's intercepted by Tracy who looks vaguely unhappy.

TRACY

I think we've found our dog.

NICK

What, for your nephew?

She shakes her head.

TRACY

No, from the park.

NICK

That dog? Where?

TRACY

Right under our noses.

(off his quizzical look)

I talked to a bus driver who's pretty sure it was a seeing eye dog whose owner worked at police headquarters. Sounds like it could be Jody Fraser's dog...

*

*

(a look of guilt)

Jody and I... go back a ways.

Nick senses that this is a loaded statement... off his concerned look we GO TO:

36 INT. - DISPATCH CENTRE - NIGHT

36

Nick and Tracy at the door into the communications bullpen, filled with various operators at their stations.

They're scanning the room...searching for someone.

CLOSE ON Nick. A strange reaction. Like he's getting a weird sensation...the telepathic "buzz" of another vampire presence. He tries to shake it off but it persists.

ON Tracy. Up on tiptoes to get a better look around. Then

TRACY

I think that's her.

They cross the bullpen area. Tracy looks nervous.

NICK'S POV: he's still getting that strong sensation. He's scanning around the room, checking people...

In slow-motion, faces turn up from work stations and computer monitors to meet his gaze as he passes. Some smile at him.

(CONTINUED)

36 CONTINUED:

36

Some reveal nothing...

AT JODY'S CONSOLE now. Tracy takes in Jody's condition, looks ill at ease. Nick stands back, still scanning.

TRACY

Jody...?

Jody turns, reacting to the sound of a familiar voice. But she remains cool, as uncomfortable as Tracy.

(CONTINUED)

36 CONTINUED:

36

JODY
Tracy Vetter? The voice of 81 Kilo?

TRACY
And you were on fly ops the other
night, weren't you?

JODY
(nodding)
Yes. I thought that was you... so you
finally got the shield.

TRACY
Yeah.

JODY
It's been a while, Tracy.

TRACY
Yeah... it has, Jody.
(an awkward pause)
Oh, Uh, this is my partner, Nick
Knight... Nick, Jody Fraser.

Nick's still picking up the vamp buzz...concerned and
distracted about it.

Jody turns to Nick. It registers on him that she's
blind...and she's beautiful. He's instantly smitten.

NICK
Nice to meet you.

CLOSE: Jody takes Nick's hand into hers. Clasps it firmly.

JODY
So you're the lucky guy who gets to
partner up with my sorority sister.

Nick smiles...he's struggling to focus...preoccupied with the
vamp buzz that's ringing even stronger in his head now.

He studies Jody. Could it be...? No...

JODY (cont'd)
Got a friend you should meet.
(call O.S.)
Perry? Come here, boy.

ANGLE ON the console. NICK'S POV : as Perry pads around in
response to his master.

JODY (cont'd)
Perry's my boyfriend. Aren't you, boy?

(CONTINUED)

36 CONTINUED: 3

36

TRACY

He's beautiful.

JODY

(smiling)

So I'm told, yeah.

She thwacks him affectionately on his haunches.

ON Nick. Seeing PERRY for the first time and realizing ...

TRACY

(To Jody)

We're pretty sure Perry's the dog who
saved that woman in the park the other
night... got a description from a bus
driver.

*

ON Perry. Looking up at Nick. Gazing at him. "Dog-Smiling".

Maybe it's a trick of the light or a stray reflection but you
could swear that for the briefest instant...

Perry's eyes flare vampire yellow...

And only Nick sees.

OFF Nick's very worried look,

FADE OUT

END ACT TWO

ACT THREE

FADE IN:

37 INT. - DISPATCH CENTRE - NIGHT

37*

RESUME SCENE with Tracy, Jody, Nick and Perry... wagging his tail like a whip... Very excited to see Nick.

Jody's kneeling beside Perry, holding him...to no avail. Perry leaps up on Nick. Tries to lick him. Nick does what he can to avoid being pawed, forces a grin.

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*

JODY

He really likes you, Nick.

NICK

I get along with dogs.

*
*

Tracy jumps in, partially just to make small talk. The reunion with Jody is making her somewhat uncomfortable.

*
*

TRACY

Not the K-9 units. We worked a case a few weeks ago. Every time Nick'd get near one of them, they'd snarl at him like crazy. It was so odd.

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NICK

They were just high-strung.
(to Jody, as if off hand)
How's he been, lately?

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*

JODY

(just a hint of a change in her smile)
Fine. Off his food a bit, but then he's always been a bit fussy... Sit, Perry. Sit. He's usually much better behaved... Perry. Come here...

*
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*
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*

Finally, Perry obeys... returns to Jody's side, sits, but can't take his eyes off Nick. An awkward silence now between the three of them... then:

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*

TRACY

(to Jody)
Um... How's the job going? I uh -
I've been meaning to drop in, but...

*
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*

JODY

Hey, it's okay. I understand. And the job's great. Not what I'm used to, of course.

*
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*

(CONTINUED)

37 CONTINUED:

37

TRACY

How are you...you know...how are you holding up?

JODY

I have my bad days but I'm okay.

TRACY

(to Nick)

Jody's a helicopter pilot.

Nick reacts... instantly realizing the extent of Jody's situation. Jody hears the silence... smiles.

JODY

Flying a desk now. I worked Metro Air PD. They grounded me.

(joking)

Ooops! Couldn't see anymore... Usually a good reason to ground a pilot. But thanks to Tracy's dad...they let me stay on here in Ops. It's actually not all that bad.

ON Perry. Too impatient to sit still. Reacting to his name and suddenly LEAPING UP AGAIN onto Nick.

Nick can't help a smiling...He holds Perry by the paws, strokes his head.

JODY (cont'd)

Perry! Be nice. Here I am saying what a good dog you are...

NICK

It's okay. Really.

Nick lowers Perry to the ground. Squats down to pat him.

PERRY'S POV : Nick looms over him and we MATCH CUT TO:

38 INT. COTTAGE - NIGHT (THE PAST)

38*

NICK...from the HOUND'S LOW-ANGLE POV. After a night hunt. Sitting by the roaring hearth.

*

He slices a piece of raw flesh off some unrecognizable carcass. (NOTE: We see only this small section of the animal.) Raleigh eagerly snatches up the meat.

NICK

There you are. How's that?

(CONTINUED)

38 CONTINUED:

38

Raleigh suddenly goes on the alert...he stands and growls at The front door as it opens... and LACROIX enters... Nick's expression darkens: he knows who it is immediately. Doesn't even turn around.

*

NICK

...What brings you out here tonight?
Away from the comforts of the city?

*

LACROIX

I thought I'd see how I like "roughing it".

The Hound growls at Lacroix. He doesn't like him...

NICK

(to the Hound)
Raleigh. Sit...

The Hound complies. Keeps an eye on Lacroix, though...

LACROIX

Austerity doesn't suit you, Nicholas.
You worry me. Out here in this awful place. "Living off the land".

NICK

I enjoy the challenge.
(slight edge, a glance to Lacroix)
And the solitude.

Lacroix just grins, ignores the remark.

LACROIX

The hound's a picturesque touch.

Lacroix offers a hand to sniff but the Hound growls at him...

LACROIX

(tsk-tsk)
Gone to the dogs in my stead...imagine it.

Nick snaps his fingers and Raleigh crosses to him immediately...sits at his side. Lacroix shakes his head.

LACROIX (cont'd)

No doubt you believe it responds to you out of friendship. Out of Love.

(CONTINUED)

38 CONTINUED: 2

38

NICK

(nods, then:)

And he's a good hunter, too.

LACROIX

He's a pack animal, Nicholas. The attention he pays you has nothing to do with affection. It's mere instinct. He will serve any master.

NICK

(beat)

He's my friend.

Lacroix stares at Nick for a beat...half-smiling. Then his politesse evaporates into a scowl.

CLOSE ON Lacroix as he leans over Nick's shoulder. Gazes into the crackling fire.

LACROIX (cont'd)

(beat)

Dogs...are for breakfast. And only in the hardest of times.

With that, Lacroix turns and exits. Raleigh watches him, wary.

OFF Nick, staring into the fire...we RETURN TO:

39 INT. - DISPATCH CENTRE - NIGHT (PRESENT)

39

Nick stroking Perry's head.

CLOSE ON Perry. Nick feels around Perry's neck. Ruffles through his scruff looking for something:

NICK

He doesn't seem any the worse for wear after last night's heroics.

JODY

(upset)

...it couldn't have been him. I know Perry and he's not a killer.

TRACY

Forensics found some fur at the scene. If we could just get a sample of Perry's coat...

ON Nick: he's found what he was looking for...

(CONTINUED)

39 CONTINUED:

39

TIGHT ON Perry's neck. The fur gently ruffled back...Nick's fingers delicately probing TWIN RED HOLES in Perry's skin.

JODY

So you can take him away from me? I'm telling you he's not dangerous. He never leaves my sight...

(catching herself)

So to speak.

Nick stands. Interrupts Jody and Tracy...

NICK

I think we're done here, Trace.

TRACY

But...

NICK

(to Jody)

How about if I give you and Perry a ride home tonight?

ON Jody. She smiles.

JODY

Well... We'd like that, Nick. Thank you.

OFF Nick, go to:

40 EXT. - STREET - NIGHT (A LITTLE LATER)

40

The Caddy in the B.G. Nick, Jody and Perry on his harness as they step through the gate in front of Jody's place and move toward the steps. Jody's holding Nick by his elbow... though with Perry, she doesn't really need Nick to help her along. (NOTE: They proceed up the steps at Jody's own pace during the following, stopping whenever she needs a moment to rest)

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JODY

...he's pretty much everything to me right now...since the MS...

NICK

Multiple Sclerosis caused your blindness? I didn't know it could do that.

JODY

(a little humour)

MS pretty well does whatever it wants.

(MORE)

(CONTINUED)

40 CONTINUED:

40

JODY (cont'd)

(beat)

Some people will have have a little
trouble walking, maybe lose the
feeling in their hands from time to
time, and that's the extent of it.

*

(CONTINUED)

40 CONTINUED: 2

40

NICK

But your's is different?

JODY

Let's just say mine's... worse.

(beat)

Sometimes I can't believe that I was in perfect health - flying my chopper every day... just one year ago...

(long beat)

It's funny how friends don't come around so much...

NICK

Like Tracy?

JODY

I understand. I really do. Some people can't handle what's happened to me. I guess being around me reminds them how fragile health is. Makes them feel their mortality more.

She reaches down and pats Perry.

JODY (cont'd)

'Course I don't get lonely with Perry around.

CLOSE ON Nick. Feeling for her. Identifying...

JODY (cont'd)

He keeps me going...keeps me from feeling sorry for myself.

(beat)

You're not going to take him away from me, are you? I mean, if you find out he attacked that man?

(beat)

Perry's such a good friend, I can't tell you...

CLOSE ON Nick as...

NICK

I think I know.

At the front door, now. Jody turns to Nick. They're close...

JODY

Maybe you could come in for a few minutes. For some coffee...

(CONTINUED)

40 CONTINUED: 2

40

Nick glances off...in the direction of the impending dawn.

NICK

I'd like that but not just now. We're all on this night shift together...we should get some rest.

(beat)

But if it's okay, I'll come by and give you guys a lift to work tonight. I'll bring Perry something to eat. Something special...

ON Perry. Wagging his tail. He sits next to Jody.

JODY

That'd be great.

A long beat. She reaches out to shake Nick's hand but he's on a lower step...her hand gently brushes his face.

She pulls back, startled by the inadvertent show of intimacy...but Nick holds her hand where it is.

CLOSE ON Jody as she leans in and gives Nick a kiss on the cheek. Tender but polite; more friendly than passionate.

She lingers in his frame. Long enough to say

JODY

(sotto)

Thank you.

Then she turns and enters the house. Perry hangs back a beat. Staring at Nick expectantly...like he'd like to go out now and "play" ...until

JODY

(from the door)

Come on, Perry. Say goodnight. Let's go...

Perry turns and follows. The door closes behind them.

OFF Nick, standing there, watching them go inside. He's conspicuously pained...torn between the options that face him now...

41 EXT. - LOFT - DAY (ESTABLISHING)

41

42 INT. - LOFT - CONTINUOUS

42

Nick going through his pre-work ritual again. Standing at the half-open blinds...talking on his cell phone to NATALIE.

INTERCUTTING WITH:

*

43 INT. MORGUE - DAY

43

Nat on the phone, scanning her notes:

NATALIE

...According to Jody's doctor, the first exacerbation of the MS was devastating. Jody's remission periods have been very brief and they're getting shorter. She's deteriorating rapidly.

A lab attendant exits from the refrigerated room, hands Nat a form on a clipboard to sign. She does so, and the attendant exits, all during:

NICK

MS is fatal?

NATALIE

Well... all I can really say is it depends. The disease usually attacks the central nervous system, causing scarring that interferes with the signals from the brain. The effects may be severe but not normally fatal. But, in very rare cases, like Jody's I'm afraid, the brain stem is attacked. That's a whole different thing. It can lead to any number of catastrophic failures...

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44 WITH NICK

44

He's moved to and opened the fridge. He reaches in and produces a fresh bottle, uncorks it with his teeth.

NATALIE (cont'd)

(beat, off his silence)

Her MS is insidiously degenerative, Nick. And it goes without saying that it's incurable...

He reacts to "incurable"... then:

NICK

Must be so painful for her. To lose all that freedom and mobility...

45 NATALIE IN THE MORGUE

45

(CONTINUED)

45 CONTINUED:

45

NATALIE
(into phone)
Like having to avoid sunlight for
eternity. Limits your options.
(sighs)
What about the dog, Nick?

46 LOFT

46

Nick at the table now. Phone in one hand; the other massaging
his forehead...

NICK
That's a problem.
(beat)
Like it or not, I guess it's mine.
Talk to you later.

He hangs up. OFF Nick, we FLASHBACK to:

47 EXT. - COTTAGE - NIGHT (PAST)

47

Nick coming out of the fog again. Home with firewood. His
knife hanging from his belt; his rifle on his shoulder and a
bundle on his back. He whistles into the dark and calls out
for

*
*

NICK
Raleigh! Here, boy.

OFF Nick, scanning the gloom for his dog...he looks worried.

48 EXT. - MOORS - NIGHT (PAST)

48

A ROPE. Stretched taut. As it's pulled across the frame, we
SEE Raleigh, the hound is tied to it. He's growling. Being
dragged along against his will by

LACROIX. At the other end of the rope. They stop at the edge
of woods. Lacroix leers evilly down at the dog and

LACROIX
(emphatic)
Heel!

Instantly Raleigh goes silent. Turns timid.

LACROIX (cont'd)
There's a good fellow.

He calls off into the thick brush.

(CONTINUED)

48 CONTINUED:

48

LACROIX (cont'd)
(calling out)
"Carouche"! Come out. I've brought a
special treat for you.

ANOTHER ANGLE. From a stalking POV in the brush. Eyes
watching Lacroix and the hound...heavy breathing; grunting
and rustling in the bushes. Some kind of monster....

LACROIX (cont'd)
Yours to feed on for the night.
Only...don't drain him dry. Leave some
life in him, if you would.

CLOSE ON Lacroix. Looking down at Raleigh.

LACROIX (cont'd)
(smiling)
I shall have some sport with him of my
own...later.

49 RESUME LOFT - PRESENT

49

A large, old footlocker on the table now. Crusted with the
dust of ages...the lid is open. Nick's staring into it. A
beat...he reaches in and removes

An ancient KNIFE. Studies it for a beat then sheathes it. *

OFF Nick's hardened look,

50 EXT. - CITY SKYLINE - NIGHT (ESTABLISHING)

50

51 INT. - JODY'S PLACE - NIGHT

51

CLOSE : On a dog dish full of blood. *

PULL BACK to reveal NICK, having poured the snack for Perry
from a thermos. He slides the thermos back into his coat as
Jody calls out from the other room. *

JODY (O.S.)
...good luck. He's picky.

ON Perry. Chomping at the bit to chow down. Nick places
the dish on the floor and Perry attacks it. *

NICK
(sotto)
Here you go, boy. That'll hold you. *

(CONTINUED)

51 CONTINUED:

51

Nick stands. Watches as Perry wolfs with relish. Jody comes out into the kitchen. She's dressed for work.

JODY

I really appreciate the lift.

(laughs)

The bus is a little, how should I say, "pedestrian" after you've taken a million-dollar Bell Jet Ranger to work for a couple years.

Jody turns toward Perry. HEARS him slurping up his grub.

JODY (cont'd)

Hey, you've got the magic touch.

(offers an arm for Nick)

Shall we?

52 INT. - PRECINCT - NIGHT (LATER)

52

CLOSE ON large dog bone as it's wrapped with a red ribbon.

PULL BACK to Tracy, wrapping the gift as Nick enters...

TRACY

Took some coaxing but I talked 'em into a mongrel from the pound. Cute little guy. No tail. Big discount.

Nick sits in the chair next to her desk.

NICK

Congratulations. Now don't you feel better?

Tracy forces a smile... something else on her mind.

TRACY

How was Jody?

NICK

Fine. All things considered.

TRACY

(nods, then:)

She was always strong. ...I can't imagine how I'd feel if I was in her shoes. I think I'd spend every waking minute... terrified. ...I don't know how she does it.

NICK

(a delicate topic...)

Guess you were pretty close once.

(CONTINUED)

52 CONTINUED:

52

TRACY

Oh, yes. Inseparable in college. But you know... people get on with their lives, they drift apart.

She's in something like denial here, Nick is careful not to press too hard.

NICK

Doesn't have to be that way. I've had friends I haven't seen in a hundred... in years... Sometimes you can pick up right where you left off.

Tracy turns to Nick. Pours out her insecurity and guilt.

TRACY

Thanks, Nick. I hear what you're saying. But... I'm... I'm scared. I just feel so useless around her. Like I don't know how to act... I want to help. I want to be part of her life--

NICK

Then be a part of her life. She's the same person inside.

TRACY

I know. And that's why I feel so guilty. Every day I don't do something about it, I feel more guilty. I know it sounds selfish but... I just don't know how to deal with it.

NICK

Just... try. That's all. Whatever you do is better than nothing..

(beat)

Okay?

OFF Tracy, nodding...

53 INT. - DISPATCH CENTRE - NIGHT

53*

JODY and Perry settling into their night shift. She's having difficulty getting Perry to lie still. He's restless...

JODY

Come on... Perry. Sit.

She reaches into her pocket. Pulls out a dog biscuit...

(CONTINUED)

53 CONTINUED:

53

JODY (cont'd)

Here you go.

*
*

ON Perry. He takes the biscuit. Holds it in his mouth for a beat...then lets it drop on the floor.

JODY (cont'd)

Sit. Perry.

*

ON Jody. You can see she's flustered. She sighs...dons her headset. Powers up her radio...

CLOSE ON Perry. Reacting to something O.S.

HIS POV: the MALE COP walking toward Jody's work station. Juggling a cardboard tray of hot coffees. As he passes,

He SPILLS a coffee on Jody. She reacts. Jumps up, scalded.

CLOSE ON PERRY : a deep, low, rumbling growl. Eyes catching fire. A beat and

HE'S ON the MALE COP in an instant...growling and snapping.

All hell breaks loose. Mayhem in the bullpen : operators scream. Two uniforms grab Perry by the collar, try to pull him off the MALE COP... who's screaming in pain.

ON Jody. Suddenly, totally disoriented. Calling out...

JODY

Perry! No! No!

Perry breaks off the attack: confused, agitated.

*

OFF Jody, terrified, disoriented, we...

*

FADE OUT

END ACT THREE

ACT FOUR

FADE IN:

54 INT. - DISPATCH CENTRE - NIGHT

54

Attack aftermath. The Male Cop is being attended to by paramedics. The cop winces in pain as more bandages are applied. ...To

*
*

NICK. Staring down at blood-soaked bandages on the Male Cop.

*
*

HOLD ON Nick's worried look for a beat then...

MATCH CUT TO:

55 EXT. - MOORS - NIGHT (THE PAST)

55

Nick staring down at a corpse. (From Flashback scene from beginning of Act Two.)

*

The corpse : a huntsman, hunted...hands frozen in death clutching his neck. Blood has flowed through his fingers.

*

A beat and Nick HEARS a rustling in the undergrowth. He whips his rifle up... points it at

A YOUNG MAN. Emerging from the brush. Looking disoriented and frightened.

YOUNG MAN

Don't shoot! Please...

NICK

What are you doing here?

YOUNG MAN

I've come about the Beast...

The young man approaches Nick. We SEE he's about 25 years old. Dressed in a gentleman's hunting tweed. Carrying a shotgun and an oil lantern against the dark.

YOUNG MAN (cont'd)

The whole village is buzzing about it. Two killings over in Maidstone last night. Brutal affairs. Another left for dead said it was a mad dog that did it...more than that...

CLOSE ON Nick as he hears...and realizes what's happened.

(CONTINUED)

55 CONTINUED:

55

YOUNG MAN (cont'd)
A "hell hound" of some sort. Unearthly creature.

The young man notices the corpse. Walks gingerly toward it.
Reacts when he sees the horror.

YOUNG MAN
Dear God. That'd be number four, then.
Suppose you're out for the reward?

Nick's puzzled. They move away from the body...

YOUNG MAN (cont'd)
Constable put up a fancy sum for
whomever brings the hound in.

NICK
You're not a local, are you?

YOUNG MAN
No. And not necessarily in for the
gold, either. Came down from
Southend-On-Sea. Can't resist the pull
of a ripping, good mystery...

He offers a handshake.

YOUNG MAN
Name's Doyle.
(beat)
Arthur Conan Doyle. And you?

NICK
You'd best be on your way back, Mr.
Doyle. You're in grave danger if you
stay...

Nick brushes past him.

OFF Doyle...his handshake still suspended in mid-air.

56 INT. - DISPATCH CENTRE - NIGHT (PRESENT)

56*

RESUME SCENE. Nick in the aftermath of Perry's attack.
Crossing to where Tracy sits with Jody. Tracy has an arm
around her, comforting her.

Perry's on the floor next to them. Looking like anything but
a "hell-hound" right now. His head is on the floor. He's
cringing with guilt...

(CONTINUED)

56 CONTINUED:

56

NICK
(to Tracy)
You'll take her home?

Tracy nods. Jody looks up in Nick's direction.

JODY
What do we do now?

NICK
I'm sorry, Jody. There's nothing else
we can do...Perry has to go.

This news stings her deeply. Causes her to weep anew. Nick
kneels down in front of her. Holds her hands.

NICK (cont'd)
(softly)
He's sick, Jody. He's...he's not the
Perry you knew anymore.

*

Jody fights back her tears. Nods courageously.

NICK (cont'd)
I'll take him.
(beat)
It'll all be done by morning.

*

Nick stands. Takes Perry by the harness.

NICK (cont'd)
Come on, Perry. Let's go.

But Perry won't go...he resists. Whimpers...sidles up to Jody
and nudges her with his nose.

Tracy leans over...whispers to Jody.

TRACY
He doesn't want to leave without you.
(beat)
You have to help us, Jody. Please.

*

*

Jody collects her thoughts, nods, then:

JODY
You're a bad dog. You hear? Bad dog...
(to Perry; angry)
Just...go! Go on...get out of here!

*

ON Perry. Confused by her rejection. He lays down...paws the
linoleum.

JODY (cont'd)
I don't want you anymore. GO!

(CONTINUED)

56 CONTINUED: 2

56

She breaks down sobbing. Turns away and buries her face into Tracy's shoulder.

CLOSE ON Perry : the look in eyes says his heart just broke.

Perry slinks away. Nick and Tracy exchange a look then Nick leads Perry off.

57 EXT. - WOODS - NIGHT (LATER)

57

(NOTE: This will be shot as part of sc. 61) A moonlit clearing. Perry just sitting there watching as Nick ties off the chain around a pine tree...

Nick steps back, looks to Perry for a long beat.

CLOSE ON Nick...HEARING A HOUND BAYING across the midnight moors, an eerie sound echoing from his memory...and a VOICE:

LACROIX (pre-lap)
I suppose you'll simply have to do the
right thing...

58 INT. - NICK'S COTTAGE - NIGHT (THE PAST)

58

Nick hastily fashioning SHARP WOODEN stakes with his knife.

In the B.G., leaning against a wall, LACROIX taunts him.

LACROIX
Finish what the Carouche started.

(CONTINUED)

58 CONTINUED:

58

Nick turns, points at Lacroix with his knife.

NICK

(angry)

This is your doing.

LACROIX

(smiling)

Yours to undo. So simple a thing,
Nicholas. You'll just have to slay
him. You can do it...

CLOSE ON Lacroix. Demonic eyes sparkling at the wit of his
own joke on Nick...

LACROIX (cont'd)

I...know...you can kill.

Nick whirls on Lacroix, angrily hurls one of the sharpened
sticks at Lacroix...with vamp-force that **IMBEDS** the makeshift
stake in the mortar of the cottage wall.

WHHHHACCK. It sticks in the wall a foot from Lacroix's head.

Lacroix never even flinches. A long beat and

LACROIX (cont'd)

(dry)

You'll have to be a better shot than
that, Nicholas...

They react to a MAN'S DISTANT SCREAMING O.S...

*

LACROIX (cont'd)

(re: the screams)

...that'd be him, I'd say.

*

ON Nick, enraged... his eyes AGLOW. He gathers two more
stakes and rushes out. WHOOSH, and he's gone.

*

OFF LACROIX'S laughter...

*

59 EXT. - WOODS - NIGHT

59

TRACKING with DOYLE who's running for his life through the
trees. Yelling at the top of his lungs. Being pursued by

RALEIGH. Growling and barking; closing in for the kill.

Doyle stumbles on a stump, pitches forward into a small
clearing. Turns back to SEE

(CONTINUED)

59 CONTINUED:

59

Raleigh closing in him. VAMP FANGS drooling...eyes blazing.
A deep, ungodly GROWL rising in his throat.

Doyle's panicked...he's dropped his shotgun in flight. He
backs away from Raleigh. Turns to run again as we HEAR a
WHOOSH - and Doyle runs smack into:

NICK. He grabs Doyle and pushes him onward.

NICK
Run, Doyle! Never come back to the
Baskervilles again...
(Doyle hesitates)
Damn you, go!

Doyle books...he's outta there like a shot.

ON Nick...turning to RALEIGH...RACK FOCUS to the HOUND.

Sitting there...like a perfect gentleman. No fangs, no vamp.
Wagging his tail ever so slightly at the sight of Nick...like
he's waiting for Nick's approval.

OFF Nick's determined look,

60 TIME CUT - ON THE MOORS - A LITTLE LATER

60

The clinking of a stout length of chain...feet moving through
brush...and Raleigh in tow.

ANGLE ON Nick. Tying the chain off around an ancient,
withered oak. Moonlight flooding down...Nick turns to
Raleigh. Leans down to pat him.

NICK
(a long beat)
Sorry...my friend.

Nick stands and walks away. Raleigh tries to follow.
Stretches the chain to it limit...tugs it taut...

One smooth, quick motion : Nick turns...produces one of the
wooden stakes he made...RAISES IT WAY UP OVER HIS HEAD. In
QUICK CUTS:

THE STAKE : in slow-motion, reaches the top of its
arc...pauses...COMES DOWN in a blur of movement...

A THICK-SOUNDING THUD... a spray of blood.

CLOSE : the taut chain where it's fastened round the tree
goes instantly slack...

OFF Nick, spent...

61 RESUME NICK AND PERRY - A LITTLE LATER 61*

Here we go again...

Perry tied off to the pine. *

Nick stands a few feet away, uses his knife to cut the last
strip off a makeshift wooden stake. He puts the knife away. *
BEAT. Then he raises the stake to strike. Perry SEES the *
stake. *

CLOSE : Perry. Doesn't like it...HE VAMPS. Leaps up onto Nick
and KNOCKS HIM DOWN.

The stake goes flying... *

ON the pine tree : the chain SNAPS and whips around the tree
as *

PERRY TAKES OFF into the sky. *

Nick regains his feet with some effort. *

He staggers forward. Looks to the sky, searching... *

POSSIBLE BREAK FOR SYNDICATED STATIONS *

62 EXT. - JODY'S PLACE - NIGHT (ESTABLISHING) 62

Tracy's car parked at the curb...

63 INT. - JODY'S PLACE - CONTINUOUS 63

CLOSE : the teapot boiling. A cup of herb tea poured by
TRACY...who turns and brings it to Jody.

ANGLE. Jody at the table. We SEE that she's ready for bed,
wearing a comfortable, oversized night-shirt. *

She looks totally wiped out now...she turns up to Tracy with
empty, red-rimmed eyes.

TRACY *

(beat)
I, uh, put a shot of Scotch in there,
too...if that's okay?

JODY *
Just don't tell my doctor. *

(CONTINUED)

63 CONTINUED:

63

She sets the tea on the table. Pulls up a chair next to Jody. Jody cradles the cup in her hands. There is an awkward silence... then:

TRACY

Jody... I uh...

(beat)

I guess we both know why I didn't call. Or visit.

(beat)

It's hard for me to see you suffer. And... I was afraid. I'm not even sure why.

JODY

It's a natural human response. I feel it when healthy people are around me. They see me... and what they see isn't just weakness, or illness... They think they see something dying. I can't blame them for not wanting to be around that.

Play the silence for a moment, then she sips her tea, winces slightly.

JODY (cont'd)

Whoa...

TRACY

Too much scotch?

JODY

(smiling)

No, no. It's... fine. You never did know how to mix a drink. Rule number one: Scotch only mixes with water, and then only in an emergency.

Tracy smiles. The mood lightens a bit.

TRACY

(beat)

I uh... I was wondering... Maybe we could pick up right where we left off...

BEAT... Then Jody slides her hand over, finds Tracy's hand, and holds it tight. Emotion wells up in both of them.

JODY

(her voice all but cracking)
...I'd like that.

(CONTINUED)

63 CONTINUED: 2

63

ON TRACY, eyes welling up with tears. Jody smiles, tries to lighten the mood.

*
*

JODY (cont'd)
Now... I'm kicking you out. Time for bed.

*
*
*

Tracy smiles, wipes away a tear and we go to:

*

INTERCUT :

64 EXT. - PARK - NIGHT

64

PERRY'S POV : hugging the ground and REALLY MOVING. Like a greyhound's POV of the racetrack...

*
*
*

Covering ground at VAMP-SPEED.

MATCH CUT TO:

65 EXT. - SKYLINE - NIGHT

65

Flying VAMP-CAM POV : Nick's view of the city lights below. Swirling and spinning under him as he banks up into the night sky.

66 INT. - JODY'S PLACE - CONTINUOUS

66

Tracy in the open door...pulling on her coat.

TRACY
I'll come by in the morning. Maybe...
maybe we can do stuff, you know.
Breakfast. Pancakes or something...

*
*
*
*

CLOSE On Jody. Only able to muster a tiny smile...

*

JODY
That'd be nice...

*
*

One last embrace between reunited friends and:

*

Jody pulls back from the embrace. Smiles. Tracy exits. Jody closes the door behind her. Leans on it for a long beat.

*

CUT TO:

67 INT. - JODY'S PLACE - NIGHT (A MINUTE LATER)

67*

Jody sits heavily in a chair, very tired... sad. She leans her head back, closes her eyes...

*
*

Then her eyes snap open as she hears something O.S...the distinctive flapping sound of

*
*

67A CLOSE - PERRY'S DOG DOOR

67A

Whipping back and forth.

*

RESUME JODY

She stands unsteadily. Starts to feel her way toward the centre of the room...

*
*

JODY

Who's there?

Play this beat out a little as she stops. LISTENS. and HEARS...

*

The heavy PANTING of a DOG APPROACHING. Seems louder than normal somehow....different.

JODY

...Perry? Is that you?
(beat; excited)

Perry!

67B INT. NEAR THE BEDROOM ARCHWAY - NIGHT

67B*

ANGLE ON Perry. Stalking closer...coming out of shadow.

*

PERRY'S POV - VAMPVISION... as he slowly navigates a few obstacles, moving towards her... He lets out a few tentative whines.

*
*
*

JODY... Her eyes well up with tears.

*

JODY

...Oh, Perry... you came back to me...
Hello, boy. Good boy....

She reaches out a hand... BEAT. Then she pulls her hand back, steeling herself.

JODY

(through the tears)
I can't, Perry. I can't take you back.

67B CONTINUED:

67B

As Jody moves toward the phone, Perry enters the living room. He's watching her every move. She picks up the phone, turns:

*

JODY

I'm going to have to call someone.
I'm sorry, Perry. I'm so sorry.

(CONTINUED)

67B CONTINUED: 2

67B

And as she moves to dial...

ON Perry. Slow-motion...as he LEAPS AT JODY.

OFF her terrified SCREAM,

67C OMITTED

67C*

68 OUTSIDE THE HOUSE

68

With Nick as he lands in the street. He HEARS:

Jody's scream. He looks up in the direction of her cry and
SWISH PAN to:

69 INT. FRONT DOOR OF JODY'S APARTMENT - NIGHT

69*

As Nick EXPLODES through the door. It splinters off its
hinges.

*

Nick looks down, sees blood on the floor... and:

PERRY. Sitting there. Very quietly, very patiently standing
over the sprawled, bloodied body of

JODY.

ON Nick. His reaction.

Perry sees Nick... rises, wags his tail in recognition, very
happy to see Nick, now, but tentative... waiting for
approval.

PUSH IN CLOSE ON Jody. Her neck is bloody. Two dark, red
incisions stand out...a long beat and

SHE OPENS HER EYES. ...and we see the telltale yellow of
VAMPEYES.

ON NICK, no longer vamped, for his reaction...

*

ON JODY, a puzzled look, then:

*

JODY'S POV... as vision returns to her eyes; from darkness,
to an opaque blur, which clears and finds her looking at Nick
across the room.

*

*

*

(CONTINUED)

69 CONTINUED:

69

JODY AND PERRY: She looks up at him, VAMPEYES glowing. She smiles, emotions welling up inside her ...He leans his head in to nuzzle her. Her smile evens out... something creeping into her face... Vampirism.

*
*

JODY

Good dog.

A chilling moment. CAMERA SHIFTS TO INCLUDE NICK IN B.G.... His expression: he knows her newfound freedom comes with a price. And we:

69A OMITTED

69A*

FADE OUT

END ACT FOUR

TAG

FADE IN :

70 EXT. - PRECINCT - NIGHT (ESTABLISHING)

70

We HEAR...

TRACY (pre-lap)
...she just took off.

71 INT. - REESE'S OFFICE - NIGHT

71

Tracy, Nick and Natalie are all there...Reese is at his desk.
Signing off on something. Tracy looks worried, puzzled.

*

TRACY (cont'd)
Just like that.

ON Reese.

REESE
(without looking up)
Tendered her resignation over at Metro
Air...said she was going off to live
with relatives in the States...start
up all over...

He looks up and hands the report he's just signed to
Natalie.

*

REESE (cont'd)
Maybe losing Perry drove her over the
top.
(beat)
You took him down to Animal Control,
right, Nick?

*

CLOSE ON Natalie. A sideways, suspicious look at Nick as he
answers...

NICK
I took care of it.

*

Tracy sags into a chair.

TRACY
(upset)
I wish she'd told me where she was
going. I hope she'll be all right...

Nick puts a hand on her shoulder.

*

(CONTINUED)

71 CONTINUED:

71

NICK
She'll survive, Trace. She's strong,
remember?

Nick glances up at Natalie.

OFF Nat's worried look,

SMASH CUT TO:

72 EXT. - HILLTOP - NIGHT

72

(Or a rooftop, perhaps...)

Camera rising up to FIND

JODY. Looking radiant. Standing at the summit. Gazing out
at the city lights. Taking it all in...SAVORING the vision of
it.

*

*

A beat. PERRY sidles up next to Jody. Sits and looks up to
her. That same loving look...the one you could bottle and
sell.

*

She smiles down at him, then faces the open skies, and:

*

SWISH PAN as they LAUNCH.

*

72A EXT. VAMPCAM POV - NIGHT (STOCK)

72A*

Swooping effortlessly over the lights below, and we:

*

FADE OUT.

*

*

THE END

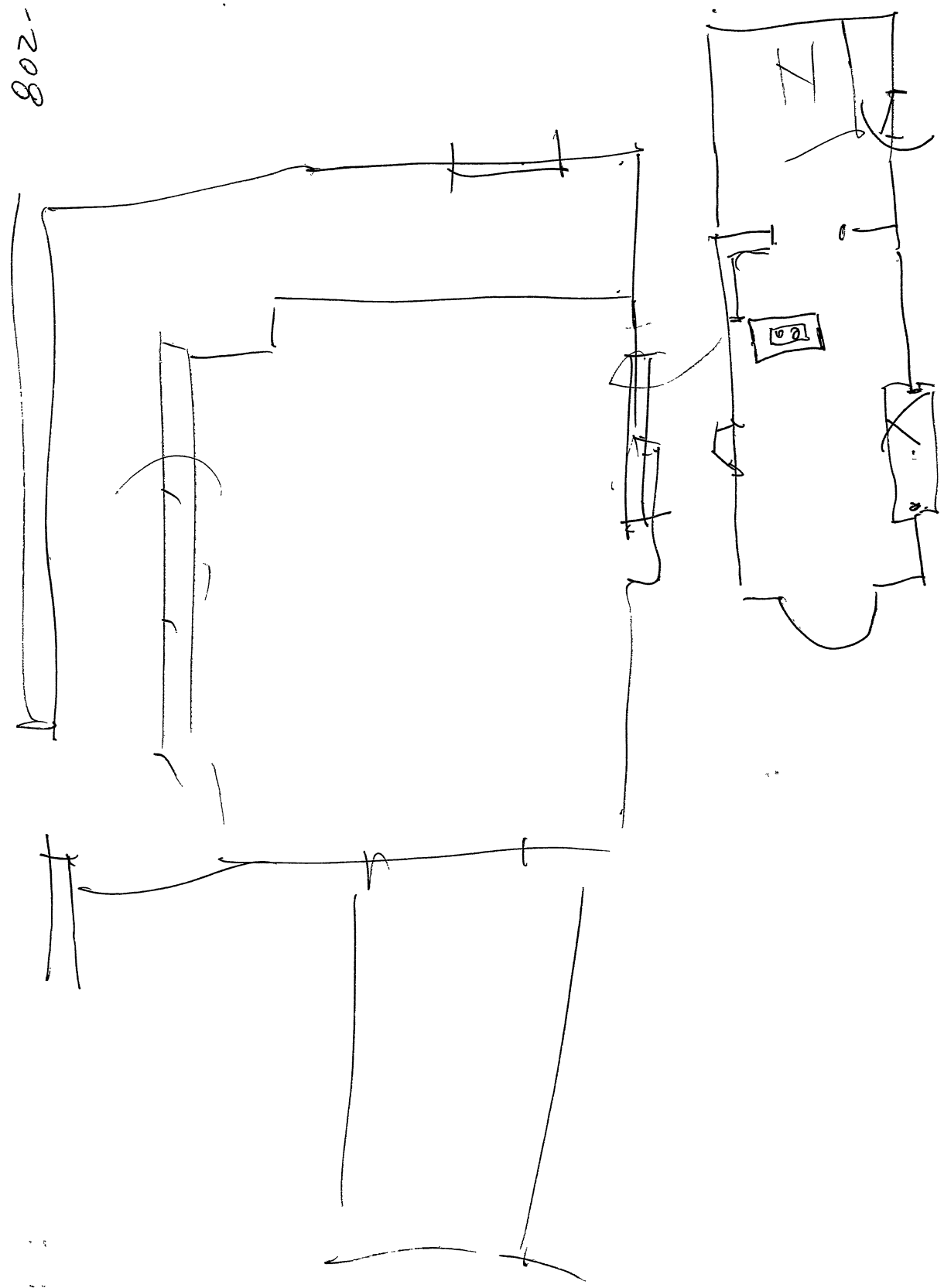
DECEMBER 19

305

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	14	Judge's 15 Marian's Wade's car Shoot Bland's Take down Rocks	Cottage 16 Sh... .. X Const - DISPATCH - PAINT Cont - Jody's - Paint " doors Jody's	Precinct 17 Morgue Take down cottage Const - ...	18	19
Loft 20 Blue Screen Screed's Dispatch Paint Jody's Press in Paint Jody's - ...	21 Dispatch.	Jody's 22 Park	Jody's 23 Park	2nd UNIT 24 dog trick	25	26

613-308-9940

802-9755



Prop List for "FOREVER KNIGHT - "BLIND FAITH""

Page 1
Sun Aug. 13, 1995

ID	Name	Start	Finish	Total Days	Total Pages
	\$100 bill	8-23-95	8-23-95	1	2 6/8
	Ancient knife & sheathe	8-16-95	8-23-95	3	5 4/8
	Big book of dogs	8-21-95	8-21-95	1	3 2/8
	Bleeding rat rig	8-23-95	8-23-95	1	2 6/8
	Blender	8-21-95	8-21-95	1	1 1/8
	Blood	8-16-95	8-17-95	2	2
	Bone wrapped in ribbon	8-21-95	8-21-95	1	1 4/8
	Bottle of blood	8-16-95	8-23-95	2	2 4/8
	Cellular phone	8-23-95	8-23-95	1	1 4/8
	Clipboard w/form	8-21-95	8-21-95	1	1 1/8
	Crime scene tape	8-17-95	8-17-95	1	1 3/8
	Dog dish	8-20-95	8-20-95	1	6/8
	Doyle's shotgun	8-16-95	8-16-95	1	2
	Emergency medical kit	8-22-95	8-22-95	1	1 5/8
	Flask/canteen	8-20-95	8-20-95	1	6/8
	Forensic tools	8-17-95	8-17-95	1	1 3/8
	Glass of fresh squeezed	8-23-95	8-23-95	1	2 6/8
	Glass pitcher of ?	8-21-95	8-21-95	1	1 1/8
	Helium Balloons X 3	8-21-95	8-21-95	1	4 4/8
	Icky plops (3 repeats)	8-21-95	8-21-95	1	1 1/8
	Jody's brush	8-17-95	8-17-95	1	6/8
	Jody's cane	8-17-95	8-24-95	5	21 6/8
	Kerosine lamp	8-23-95	8-23-95	1	2 6/8
	Lantern	8-16-95	8-16-95	1	1 3/8
	Large switchblade	8-23-95	8-23-95	1	2 6/8
	Length of sturdy chain	8-16-95	8-17-95	2	1 1/8
	Longrifle	8-16-95	8-16-95	1	4 3/8
	Nick's gun & holster	8-17-95	8-23-95	2	7/8
	Notes	8-21-95	8-21-95	1	1 1/8
	Oil lamp	8-16-95	8-16-95	1	7/8
	Plastic sheet	8-17-95	8-17-95	1	1 3/8
	Portable phone	8-20-95	8-20-95	1	7/8
	Possible blood spray	8-16-95	8-17-95	2	1 1/8
	Radio hand set	8-23-95	8-23-95	1	7/8
	Radio headset	8-22-95	8-22-95	1	1 4/8

Prop List for "FOREVER KNIGHT - "BLIND FAITH""

Page 2
Sun. Aug. 13, 1995

ID	Name	Start	Finish	Total Days	Total Pages
	Radio headsets	8-22-95	8-22-95	1	17/8
	Rapists knife	8-17-95	8-17-95	1	13/8
	Rats (hangers & squeezers)	8-23-95	8-23-95	1	26/8
	Red syrup & beef blood drops	8-22-95	8-22-95	1	17/8
	Reports, faxes, bulletins	8-21-95	8-21-95	1	32/8
	Ropes to tie dog	8-16-95	8-16-95	1	6/8
	Rubber buiscuit	8-22-95	8-22-95	1	7/8
	Rubber knife double	8-17-95	8-17-95	1	13/8
	Telephone	8-22-95	8-22-95	1	14/8
	The chain snaps (3 repeats)	8-17-95	8-17-95	1	4/8
	Tracy's pen and notes	8-17-95	8-17-95	1	13/8
	Tray of coffee	8-22-95	8-22-95	1	7/8
	Wads of bloody tissue	8-22-95	8-22-95	1	17/8
	Whistling teapot	8-20-95	8-24-95	2	25/8
	Wineglass	8-23-95	8-23-95	1	15/8
	Wood bundle	8-16-95	8-16-95	1	11/8
	Wooden stakes	8-16-95	8-17-95	2	25/8
	Working fireplace	8-16-95	8-16-95	1	7/8

****BLUE** One Line Schedule - EPS # 305**

Created Mon. Aug. 14, 1995

13	INT - Cottage (Flashback) - NIGHT Nick & Raleigh eat raw meal (Flashback)	Rouge River	NIGHT FB-1 7/8 pgs.	1	A FX
38	INT - Cottage (Flashback) - NIGHT Nick has been hunting - LaCroix visits	Rouge River	NIGHT FB-2 1 7/8 pgs.	1, 3	A FX
58	INT - Cottage (Flashback) - NIGHT LaCroix taunts Nick - he vamps	Rouge River	NIGHT FB-3 1 pgs.	1, 3	FX
12	EXT - England 1883 (Flashback) - NIGHT Nick finds himself a canine friend	Rouge River	NIGHT FB-1 7/8 pgs.	1	A FX
47	EXT - Cottage (Flashback) - NIGHT Nick returns, calls for his dog	Rouge River	NIGHT FB-3 2/8 pgs.	1	FX
27, 55	EXT - England 1883 (Flashback) - NIGHT Nick finds death, meets Mr. Doyle	Rouge River	NIGHT FB-3 1 3/8 pgs.	1, 15	X FX
60	EXT - England 1883 (Flashback) - NIGHT Nick kills his dog Raleigh	Rouge River	NIGHT FB-3 4/8 pgs.	1	A FX
48	EXT - England 1883 (Flashback) - NIGHT LaCroix restrains Raleigh for monster friend	Rouge River	NIGHT FB-3 6/8 pgs.	3	A FX
59	EXT - England 1883 (Flashback) - NIGHT Nick steps in front of Doyle - tells him to leave	Rouge River	NIGHT FB-3 5/8 pgs.	1, 15	A ST FX

--- END OF DAY 1 -- Wed. Aug. 16, 1995 -- 8 1/8 pgs.

33	INT - Precinct - NIGHT Tracy takes statement from bus driver	Studio	NIGHT 3 6/8 pgs.	4, 11	X
11	INT - Precinct - NIGHT Nick & Tracy talk about dogs	Studio	NIGHT 2 1 5/8 pgs.	1, 4, 5	X
14	INT - Precinct - NIGHT Nick closes dog book/Reese sends them on 911 call	Studio	NIGHT 2 1 pgs.	1, 4, 5	X
35	INT - Precinct - NIGHT Tracy tells Nick she found the hero dog	Studio	NIGHT 3 4/8 pgs.	1, 4	X
52	INT - Precinct - NIGHT Tracy feels guilty about Jody, Nick comforts her	Studio	NIGHT 4 1 4/8 pgs.	1, 4	X
70pt,71	INT - Reeses Office - NIGHT Tag	Studio	NIGHT 5 1 pgs.	1, 2, 4, 5	X

Set Move

32	INT - Morgue - NIGHT Natalie and Nick talk shop	Studio	NIGHT 3 1 1/8 pgs.	1, 2	
43,44pt,4 5	INT - Morgue - DAY Natalie talks to Nick on phone	Studio	DAY 4 1 1/8 pgs.	2	X

--- END OF DAY 2 -- Thu. Aug. 17, 1995 -- 8 5/8 pgs.

4	INT - Nick's Loft - DAY Nick basks in the sunlight	Studio	DAY 2 2/8 pgs.	1	
7	INT - Nick's Loft - DAY Nick's lonely ritual	Studio	DAY 2 1/8 pgs.	1	
42,43pt,4 4,46,49	INT - Nick's Loft - DAY Nick discusses Jody with Natalie	Studio	DAY 4 1 4/8 pgs.	1	FX

Set Move

15, 16pt	INT - Caddy (Blue screen) - NIGHT Nick & Tracy race to 911 call	Studio	NIGHT 2 7/8 pgs.	1, 4	
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Set Move

34	INT - Screed's Lair - NIGHT	Studio	NIGHT 3	1, 7
	Nick shakes down Screed		2 6/8 pgs.	

Set Move

36	INT - Metro PD Dispatch Center - NIGHT	Studio	NIGHT 3	1, 4, 8 X A
	Tracy introduces Nick to Jody & Perry		2 pgs.	

--- END OF DAY 3 -- Sun. Aug. 20, 1995 -- 7 4/8 pgs.

16	INT - Metro PD Dispatch Center - NIGHT	Studio	NIGHT 2	8, 13, 14 X A
	Reveal Jody @ work/Perry licks blood		1 7/8 pgs.	
30	INT - Metro PD Dispatch Center - NIGHT	Studio	NIGHT 3	8, 13 X A
	Cop tells Jody about killer dog		1 4/8 pgs.	
53	INT - Metro PD Dispatch Center - NIGHT	Studio	NIGHT 4	8, 14, 110 X A
	Perry attacks male cop		7/8 pgs.	ST
54, 56	INT - Metro PD Dispatch Center - NIGHT	Studio	NIGHT 4	1, 4, 8, 110 X A
	Nick surveys the aftermath of Perry's attack		1 5/8 pgs.	
37	INT - Metro PD Dispatch Center - NIGHT	Studio	NIGHT 3	1, 4, 8 X A
	Nick & Perry bond		1 6/8 pgs.	
39	INT - Metro PD Dispatch Center - NIGHT	Studio	NIGHT 3	1, 4, 8 X A
	Nick finds bite marks on Perry		1 pgs.	

--- END OF DAY 4 -- Mon. Aug. 21, 1995 -- 8 5/8 pgs.

5	INT - Jody's House - Bedroom - DAY	Gerrard St. @Allan Gdns	DAY 2	8 X
	Jody stands in front of mirror		1/8 pgs.	
8	INT - Jody's House - Kitchen/Living Room - DAY	Gerrard St. @Allan Gdns	DAY 2	8 X A
	Jody calls the vet/Perry reacts & wags his tail		7/8 pgs.	
9	INT - Jody's House - Living Room - DAY	Gerrard St. @Allan Gdns	DAY 2	8 X A
	Jody gathers her things/Perry backs away from sunlight		5/8 pgs.	
63, 66	INT - Jody's House - Kitchen/Living Room - NIGHT	Gerrard St. @Allan Gdns	NIGHT 4	4, 8 X
	Tracy comforts Jody		1 7/8 pgs.	

Set move into park

2	EXT - Park - NIGHT	Allan Gardens	NIGHT 1	8 X A
	Jody sits on bench/Perry bolts		1 2/8 pgs.	
21pt, 21Apt	EXT - Park Woods - NIGHT	Allan Gardens	NIGHT 2	1, 4, 9, 16
	Rapist drags woman through woods, Nick & Tracy arrive		6/8 pgs.	ST
20pt, 21pt	EXT - Park - NIGHT	Allan Gardens	NIGHT 2	1
	Nick rushes in and stops listens & takes off		1/8 pgs.	ST
21Apt	EXT - Park - NIGHT	Allan Gardens	NIGHT 2	4
	Tracy searches		1/8 pgs.	
26, 28	EXT - Park Woods - NIGHT	Allan Gardens	NIGHT 2	1, 2, 4, 5, 9, X
	Tracy comforts victim, Nick, Reese & Nat I.D. rapist		1 3/8 pgs.	17
57, 61	EXT - Woods - NIGHT	Allan Gardens	NIGHT 4	1, 101 A
	Nick tries to kill Perry he vamps & escapes		7/8 pgs.	ST

--- END OF DAY 5 -- Tue. Aug. 22, 1995 -- 8 pgs.

24pt	INT - Jody's House - Bedroom - NIGHT	Gerrard St. @Allan Gdns	NIGHT 2	8 X A
	Jody is exhausted, Perry takes off		4/8 pgs.	
67B	INT - Jody's House - Living Room - NIGHT	Gerrard St. @Allan Gdns	NIGHT 4	8, 108 X A
	Jody sees Perry - Perry leaps		5/8 pgs.	ST
69	INT - Jody's House - Living Room - NIGHT	Gerrard St. @Allan Gdns	NIGHT 4	1, 8 X A
	Nick bursts through door, finds Jody & Perry		7/8 pgs.	ST

51	INT - Jody's House - Kitchen/Living Room - NIGHT Nick feeds Perry, takes Jody to work	Gerrard St. @ Allan Gdns	NIGHT 4 6/8 pgs.	1, 8	X A
67, 67Apt	INT - Jody's House - Living Room - NIGHT Jody hears something, walks toward it	Gerrard St. @ Allan Gdns	NIGHT 4 5/8 pgs.	8	X
67Bpt	INT - Jody's House - Living Room - NIGHT Perry's vamp vision POV through house	Gerrard St. @ Allan Gdns	NIGHT 4 1/8 pgs.		

Set Move

40	EXT - Street @ Jody's House - NIGHT Nick takes Jody and Perry home	Gerrard St. @ Allan Gdns	NIGHT 3 2 2/8 pgs.	1, 8	X A
62	EXT - Jody's House - NIGHT Establishing with Tracy's car	Gerrard St. @ Allan Gdns	NIGHT 4 1/8 pgs.		
68	EXT - Jody's House - NIGHT Nick lands	Gerrard St. @ Allan Gdns	NIGHT 4 2/8 pgs.	1	ST
22	EXT - Street @ Park - NIGHT Nick lands, frustrated	Gerrard St. @ Allan Gdns	NIGHT 2 1/8 pgs.	1	ST
19	EXT - Street @ Park - NIGHT Caddy screeches to a stop/Nick jumps out	Gerrard St. @ Allan Gdns	NIGHT 2 2/8 pgs.	1, 4	ST

--- END OF DAY 6 -- Wed. Aug. 23, 1995 -- 6 4/8 pgs.

2nd Unit

2nd Main Unit shoot day is Thurs. Aug 24, 1995

2A	EXT - Park Woods (2nd Unit) - NIGHT Perry follows scent & is grabbed by bad Vamp (2nd Unit) Studio		NIGHT 1 2/8 pgs.	100	A ST
----	-------------------------------------------------------------------------------------------------------	--	---------------------	-----	---------

Set move onto street

23	INT - Bus (Traveling) - NIGHT Perry defends Jody from Rapist	TBA	NIGHT 2 1 pgs.	8, 9, 11	X A ST
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Unit Move

25	EXT - Park Woods - NIGHT The rapist tries again, Perry rips him apart	TBA	NIGHT 2 4/8 pgs.	9, 17, 109	A ST
72	EXT - Hilltop (2nd Unit) - NIGHT Jody and Perry fly off into the night	TBA	NIGHT 5 3/8 pgs.	8	X A
64	EXT - Park (2nd Unit) - NIGHT POV Perry covers ground (vampcam)	TBA	NIGHT 4 2/8 pgs.		A
20pt	EXT - Park (2nd Unit) - NIGHT POV - Nick racing through foliage (2nd Unit)	TBA	NIGHT 2 1/8 pgs.		

--End Of 2nd Main Unit Shoot Day -- Thurs. Aug. 24, 1995 --

2nd Unit

24pt, 67Apt	INT - Jody's House - Perry's Dog Door (2nd Unit) - NIGHT Perry enters & exits doggie door		NIGHT 4 1/8 pgs.		A
6	INT - Jody's House - Kitchen (2nd Unit ?) - DAY Perry lies on floor (2nd Unit)		DAY 2 2/8 pgs.		A
39pt	INT - Metro PD Dispatch (2nd Unit) - NIGHT Insert bite marks on Perry's neck (2nd Unit)		NIGHT 3 1/8 pgs.		A
15pt	EXT - Street - NIGHT Passby's of Nick & Tracy on way to park		NIGHT 2 1/8 pgs.		X

Stock Shots

72A	EXT - Hilltop (Stock) - NIGHT Vamcam swoops over city	NIGHT 5 1/8 pgs.	.....
70	EXT - Precinct (stock) - NIGHT Establishing	NIGHT 5 1/8 pgs.	.....
10	EXT - Precinct (stock) - NIGHT Establish (Stock)	NIGHT 2 1/8 pgs.	.....
65	EXT - Skyline (Stock) - NIGHT Flying Vamp-cam POV	NIGHT 4 1/8 pgs.	.....
3	EXT - City Skyline (Stock) - DAY Establish City	DAY 2 1/8 pgs.	.....
31	EXT - Morgue (Stock) - NIGHT Establishing	NIGHT 1/8 pgs.	.....
29	EXT - City Skyline (Stock) - Evening Establishing	Evening 3 1/8 pgs.	.....
50	EXT - City Skyline (Stock) - NIGHT Establishing	NIGHT 4 1/8 pgs.	.....
0A	EXT - City Skyline (Stock) - NIGHT Establishing	NIGHT 4 1/8 pgs.	.....
41	EXT - Nick's Loft (Stock) - DAY Establishing	DAY 4 1/8 pgs.	.....

FOREVER KNIGHT - "BLIND FAITH"

Page 1

Shooting Schedule

Report Creadt: Mon. Aug. 14, 1995

****BLUE** One Line Schedule - EPS # 305**

Created Mon. Aug. 14, 1995

SHOOT DAY #1 -- Wed. Aug. 16, 1995

Scene #13

INT - Cottage (Flashback) - NIGHT

SCRIPT 7/8 Pgs.

Nick & Raleigh eat raw meal (Flashback)

NIGH_FB-1

Cast Members

1. Nick

PropsAncient knife & sheathe
Bottle of blood
Working fireplace**Animal Handler**Raleigh & Handler
Raleigh eats**Special Effects**

Practical fireplace

Grip/ElectricTenting and blacking - day for
night**Additional Labor**Daily electrics (4)
Daily grips (3)
Set nurse w/ dog bite kit required**Prod'n Notes**

Note to crew - Animals working today

Rouge River

Scene #38

INT - Cottage (Flashback) - NIGHT

SCRIPT 1 7/8 Pgs.

Nick has been hunting - LaCroix visits

NIGH_FB-2

Cast Members1. Nick
3. Lacroix**Props**Ancient knife & sheathe
Longrifle**Art Dept/Set Dec**

Meatcarcass

Special Effects

Practical fireplace

Animal HandlerRaleigh & Handler
Raleigh snatches meat**Additional Labor**Daily electrics (4)
Daily grips (3)
Set nurse w/ dog bite kit required**Special Equipment**

ATV's (2)

Grip/ElectricTenting and blacking - day for
night**Camera**

Split diopter or shift lens

Rouge River

Scene #58

INT - Cottage (Flashback) - NIGHT

SCRIPT 1 Pgs.

LaCroix taunts Nick - he vamps

NIGH_FB-3

Cast Members1. Nick
3. Lacroix**Props**

Wooden stakes

Special Effects

Practical fireplace

Art Dept/Set DecWooden stake rig to imbed in
cottage wall**Additional Labor**Daily electrics (4)
Daily grips (3)**Special Equipment**

ATV's (2)

Eyes and FangsLacroix sparkling eyes
Nick vamps
Nick's glowing eyes**Grip/Electric**Tenting and blacking - day for
night

Rouge River

FOREVER KNIGHT - "BLIND FAITH"

Page 2

Shooting Schedule

Report Creadt: Mon. Aug. 14, 1995

Scene #12

EXT - England 1883 (Flashback) - NIGHT

SCRIPT 7/8 Pgs.

Nick finds himself a canine friend

NIGH FB-1

Cast Members

1. Nick

Props

Longrifle
Oil lamp
Wood bundle

Wardrobe

Nick walks through water

Animal Handler

Raleigh & Handler
Raleigh wet & dirty

Special Effects

Fog tubes w/ sources of smoke

Special Equipment

1- 6k HMI
1-12k HMI
150' lighting crane
ATV's (2)
Zoom boom

Locations

Check water depth in creek, and
clear creek bed of rocks and
debris

Camera

2nd Camera

Additional Labor

2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily electrics (4)
Daily grips (3)
Set nurse w/ dog bite kit required

Prod'n Notes

Be advised, poison ivy has been
spotted!

Rouge River

Scene #47

EXT - Cottage (Flashback) - NIGHT

SCRIPT 2/8 Pgs.

Nick returns, calls for his dog

NIGH FB-3

Cast Members

1. Nick

Props

Ancient knife & sheathe
Longrifle
Wood bundle

Special Equipment

1- 6k HMI
1-12k HMI
150' lighting crane
ATV's (2)
Zoom boom

Special Effects

Chimney smoke
Fog tubes w/ sources of smoke

Camera

Steady-cam

Additional Labor

Daily electrics (4)
Daily grips (3)

Prod'n Notes

Be advised, poison ivy has been
spotted!

Rouge River

FOREVER KNIGHT - "BLIND FAITH"

Page 3

Shooting Schedule

Report Creadt: Mon. Aug. 14, 1995

Scene #27, 55

EXT - England 1883 (Flashback) - NIGHT

SCRIPT 1 3/8 Pgs.

Nick finds death, meets Mr. Doyle

NIGH FB-3

Cast Members

- 1. Nick
- 15. Doyle

Extras

Dead huntsman (1)

Props

Blood
Doyle's shotgun
Lantern
Longrifle

Special Effects

Fog tubes w/ sources of smoke

Makeup

Huntsman in death pose

Additional Labor

2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily electrics (4)
Daily grips (3)

Wardrobe

Doyle to have fitting at studio 2
hrs before his call time

Special Equipment

1- 6k HMI
1-12k HMI
150' lighting crane
ATV's (2)
Zoom boom

Camera

2nd Camera
Steady-cam

Prod'n Notes

Be advised, poison ivy has been
spotted!

Rouge River

Scene #60

EXT - England 1883 (Flashback) - NIGHT

SCRIPT 4/8 Pgs.

Nick kills his dog Raleigh

NIGH FB-3

Cast Members

- 1. Nick

Animal Handler

Raleigh & Handler
Raleigh is chained up

Props

Ancient knife & sheathe
Length of sturdy chain
Possible blood spray
Safe knife double
Wooden stakes

Special Effects

Fog tubes w/ sources of smoke

Additional Labor

2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily electrics (4)
Daily grips (3)
Set nurse w/ dog bite kit required

Special Equipment

1- 6k HMI
1-12k HMI
150' lighting crane
ATV's (2)
Zoom boom

Camera

2nd Camera

Prod'n Notes

Be advised, poison ivy has been
spotted!

Rouge River

FOREVER KNIGHT - "BLIND FAITH"

Page 4

Shooting Schedule

Report Creatd: Mon. Aug. 14, 1995

Scene #48 EXT - England 1883 (Flashback) - NIGHT

LaCroix restrains Raleigh for monster friendSCRIPT 6/8 Pgs.
NIGH FB-3**Cast Members**

3. Lacroix

Props

Ropes to tie dog

Special EffectsFog tubes w/ sources of smoke
Moving bushes rig**Animal Handler**Raleigh & Handler
Raleigh is dragged by ropes
Raleigh whammied**Special Equipment**1- 6k HMI
1-12k HMI
150' lighting crane
ATV's (2)
Zoom boom**Additional Labor**2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily electrics (4)
Daily grips (3)
Set nurse w/ dog bite kit required**Camera**

2nd Camera

Prod'n Notes

Be advised, poison ivy has been spotted!

Rouge River

Scene #59 EXT - England 1883 (Flashback) - NIGHT

Nick steps in front of Doyle - tells him to leaveSCRIPT 5/8 Pgs.
NIGH FB-3**Cast Members**1. Nick
15. Doyle**Props**

Doyle's shotgun

Special Effects

Fog tubes w/ sources of smoke

Stunts

Stunt Co-ordinator

Animal HandlerRaleigh & Handler
Raleigh chases Doyle**Special Equipment**1- 6k HMI
1-12k HMI
150' lighting crane
ATV's (2)
Zoom boom**Transport**Base trucks adjacent to set to be
blackened**Camera**2nd Camera
Camera in lock-off position
Possible steady-cam
The "Gilles-cam/Dog-cam" rig**Prod'n Notes**

Be advised, poison ivy has been spotted!

Rouge River

END OF DAY #1 - 8 1/8 Total Pages

SHOOT DAY #2 -- Thu. Aug. 17, 1995

Scene #33 INT - Precinct - NIGHT

Tracy takes statement from bus driverSCRIPT 6/8 Pgs.
NIGH 3**Cast Members**4. Tracy
11. Bus Driver**Props**

Helium Balloons X 3

ExtrasClown (1)
Criminals (2)
Detectives (7)
Hooker (1)
Uniformed officers (9)**Additional Labor**Daily hair (1)
Daily make-up (1)

Studio

FOREVER KNIGHT - "BLIND FAITH"

Page 5

Shooting Schedule

Report Creatd: Mon. Aug. 14, 1995

Scene #11 INT - Precinct - NIGHT
Nick & Tracy talk about dogs

SCRIPT 1 5/8 Pgs.
NIGH 2

Cast Members

1. Nick
4. Tracy
5. Reese

Props

Big book of dogs
Helium Balloons X 3
Reports, faxes, bulletins

Extras

Clown (1)
Criminals (2)
Detectives (7)
Hooker (1)
Uniformed officers (9)

Additional Labor

Daily hair (1)
Daily make-up (1)

Studio

Scene #14 INT - Precinct - NIGHT
Nick closes dog book/Reese sends them on 911 call

SCRIPT 1 Pgs.
NIGH 2

Cast Members

1. Nick
4. Tracy
5. Reese

Props

Big book of dogs
Helium Balloons X 3

Extras

Clown (1)
Criminals (2)
Detectives (7)
Hooker (1)
Uniformed officers (9)

Additional Labor

Daily hair (1)
Daily make-up (1)

Studio

Scene #35 INT - Precinct - NIGHT
Tracy tells Nick she found the hero dog

SCRIPT 4/8 Pgs.
NIGH 3

Cast Members

1. Nick
4. Tracy

Props

Helium Balloons X 3

Extras

Clown (1)
Criminals (2)
Detectives (7)
Hooker (1)
Uniformed officers (9)

Additional Labor

Daily hair (1)
Daily make-up (1)

Studio

FOREVER KNIGHT - "BLIND FAITH"

Page 6

Shooting Schedule

Report Creadt: Mon. Aug. 14, 1995

Scene #52

INT - Precinct - NIGHT

SCRIPT 1 4/8 Pgs.
NIGH 4Tracy feels guilty about Jody. Nick comforts her**Cast Members**

1. Nick
4. Tracy

Props

Bone wrapped in ribbon

Extras

- Criminals (2)
- Detectives (7)
- Hooker (1)
- Uniformed officers (9)

Additional Labor

- Daily hair (1)
- Daily make-up (1)

Studio

Scene #70pt. 71

INT - Reeses Office - NIGHT

SCRIPT 1 Pgs.
NIGH 5Taq**Cast Members**

1. Nick
2. Natalie
4. Tracy
5. Reese

Props

Reports, faxes, bulletins

Extras

- Criminals (2)
- Detectives (7)
- Hooker (1)
- Uniformed officers (9)

Additional Labor

- Daily hair (1)
- Daily make-up (1)

Studio

Set Move

Scene #32

INT - Morgue - NIGHT

SCRIPT 1 1/8 Pgs.
NIGH 3Natalie and Nick talk shop**Cast Members**

1. Nick
2. Natalie

Props

- Blender
- Glass pitcher of ?
- Icky plops (3 repeats)

Studio

Scene #43, 44pt. 45 INT - Morgue - DAY

SCRIPT 1 1/8 Pgs.
DAY 4Natalie talks to Nick on phone**Cast Members**

2. Natalie

Extras

- Lab attendant (1)

Props

- Clipboard w/form
- Notes
- Phone

Wardrobe

- Bloody latex gloves

Studio

FOREVER KNIGHT - "BLIND FAITH"

Page 7

Shooting Schedule

Report Creadt: Mon. Aug. 14, 1995

END OF DAY #2 - 8 5/8 Total Pages

SHOOT DAY #3 -- Sun. Aug. 20, 1995

Scene #4 INT - Nick's Loft - DAY
Nick basks in the sunlight

SCRIPT 2/8 Pgs.
DAY 2

Cast Members
1. Nick

Art Dept/Set Dec
Motorized window shutters

Grip/Electric
Motorized grip cue

Studio

Scene #7 INT - Nick's Loft - DAY
Nick's lonely ritual

SCRIPT 1/8 Pgs.
DAY 2

Cast Members
1. Nick

Props
Bottle of blood
Nick's gun & holster
Wineglass

Studio

Scene #42, 43pt, 44, 46, 49 INT - Nick's Loft - DAY
Nick discusses Jody with Natalie

SCRIPT 1 4/8 Pgs.
DAY 4

Cast Members
1. Nick

Props
Ancient knife & sheathe
Bottle of blood
Cellular phone
Wineglass
Special Effects
Nick's finger burns

Art Dept/Set Dec
Nick's old chest

Studio

Set Move

Scene #15, 16pt INT - Caddy (Blue screen) - NIGHT
Nick & Tracy race to 911 call

SCRIPT 7/8 Pgs.
NIGHT 2

Cast Members
1. Nick
4. Tracy

Props
Radio hand set

Vehicles
Caddy

Grip/Electric
Blue Screen

Studio

FOREVER KNIGHT - "BLIND FAITH"

Page 8

Shooting Schedule

Report Creadt: Mon. Aug. 14, 1995

Set Move

Scene #34 INT - Screed's Lair - NIGHT

Nick shakes down Screed

SCRIPT 2 6/8 Pgs.
NIGH 3

Cast Members

- 1. Nick
- 7. Screed

Props

\$100 bill
Bleeding rat rig
Glass of fresh squeezed
Kerosine lamp
Large switchblade
Rats (hangers & squeezers)

Art Dept/Set Dec

Dead animals on clothesline as
scripted

Makeup

Screed's stained fangs
Sweat

Eyes and Fangs

Screed's eyes glow

Studio

Set Move

Scene #36 INT - Metro PD Dispatch Center - NIGHT

Tracy introduces Nick to Jody & Perry

SCRIPT 2 Pgs.
NIGH 3

Cast Members

- 1. Nick
- 4. Tracy
- 8. Jody

Props

Jody's cane

Art Dept/Set Dec

Carpets on slippery surfaces

Extras

Clerical type (1)
Dispatch operators (2)
Jody - SI/ photo double (1)
Supervisor (1)
Uniformed officers (5)

Additional Labor

Daily hair (1)
Daily make-up (1)

Special Equipment

Additional motorhome

Camera

Camera in lock-off position
Video playback @ 30 FPS

Animal Handler

Perry & Handler
Perry dogsmiles

Studio

END OF DAY #3 - 7 4/8 Total Pages

SHOOT DAY #4 -- Mon. Aug. 21, 1995

FOREVER KNIGHT - "BLIND FAITH"

Page 9

Shooting Schedule

Report Creadt: Mon. Aug. 14, 1995

Scene #16 INT - Metro PD Dispatch Center - NIGHT

SCRIPT 1 7/8 Pgs.

Reveal Jody @ work/Perry licks blood

NIGH 2

Cast Members8. Jody
13. Lady Cop
14. Male Cop**Props**Jody's cane
Radio headsets
Red syrup & beef blood drops
Wads of bloody tissue**Art Dept/Set Dec**Carpets on slippery surfaces
Instrument panel**Extras**Clerical type (1)
Dispatch operators (2)
Jody - SI/ photo double (1)
Supervisor (1)
Uniformed officers (5)**Special Equipment**Additional motorhome
Video playback required**Animal Handler**Perry & Handler
Perry licks blood off floor**Additional Labor**2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily hair (1)
Daily make-up (1)
Set nurse w/ dog bite kit required**Camera**2nd Camera
Low angle
Video playback @ 30 FPS**Studio**

Scene #30 INT - Metro PD Dispatch Center - NIGHT

SCRIPT 1 4/8 Pgs.

Cop tells Jody about killer dog

NIGH 3

Cast Members8. Jody
13. Lady Cop**Props**Jody's cane
Radio headset
Telephone**Art Dept/Set Dec**

Carpets on slippery surfaces

ExtrasClerical type (1)
Dispatch operators (2)
Jody - SI/ photo double (1)
Supervisor (1)
Uniformed officers (5)**Special Equipment**

Additional motorhome

Camera2nd Camera
Video playback @ 30 FPS**Animal Handler**Perry & Handler
Untouched kibble**Additional Labor**2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily hair (1)
Daily make-up (1)
Set nurse w/ dog bite kit required**Studio**

Scene #53 INT - Metro PD Dispatch Center - NIGHT

SCRIPT 7/8 Pgs.

Perry attacks male cop

NIGH 4

Cast Members8. Jody
14. Male Cop
110. Stunt Male Cop**Props**Jody's cane
Rubber biscuit
Tray of coffee**Art Dept/Set Dec**

Carpets on slippery surfaces

ExtrasClerical type (1)
Dispatch operators (2)
Jody - SI/ photo double (1)
Supervisor (1)
Uniformed officers (5)**Wardrobe**Jody has coffee spilled on her (doubles)
Mike Alexander dresses as cop
Tripples for Stunt Cop**Stunts**Cop spills tray, takes dog hit
Stunt Co-ordinator**Additional Labor**2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily hair (1)
Daily make-up (1)
Set nurse w/ dog bite kit required**Special Equipment**

Additional motorhome

Camera2nd Camera
Camera in lock-off position
Video playback @ 30 FPS**Animal Handler**Biscuit
Perry & Handler
Perry attacks cop
Perry vamps
Uniformed cops try to pull Perry from attack**Studio**

FOREVER KNIGHT - "BLIND FAITH"

Page 1C

Shooting Schedule

Report Creatd: Mon. Aug. 14, 1995

Scene #54, 56 INT - Metro PD Dispatch Center - NIGHT
Nick surveys the aftermath of Perry's attack

SCRIPT 1 5/8 Pgs.
NIGH 4

Cast Members

- 1. Nick
- 4. Tracy
- 8. Jody
- 110. Stunt Male Cop

Extras

- Clerical type (1)
- Dispatch operators (2)
- Jody - SI/ photo double (1)
- Paramedics (2)
- Supervisor (1)
- Uniformed officers (5)

Animal Handler

Perry & Handler

Props

Emergency medical kit
Jody's cane

Makeup

Tears

Additional Labor

2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily hair (1)
Daily make-up (1)
Set nurse w/ dog bite kit required

Art Dept/Set Dec

Bloody smears
Carpets on slippery surfaces

Wardrobe

Bloody bandages

Special Equipment

Additional motorhome

Camera

2nd Camera
Video playback @ 30 FPS

Studio

Scene #37 INT - Metro PD Dispatch Center - NIGHT
Nick & Perry bond

SCRIPT 1 6/8 Pgs.
NIGH 3

Cast Members

- 1. Nick
- 4. Tracy
- 8. Jody

Extras

- Clerical type (1)
- Dispatch operators (2)
- Jody - SI/ photo double (1)
- Supervisor (1)
- Uniformed officers (5)

Animal Handler

Perry & Handler
Perry leaps on Nick
Perry vamps

Props

Jody's cane

Additional Labor

Daily hair (1)
Daily make-up (1)
Set nurse w/ dog bite kit required

Art Dept/Set Dec

Carpets on slippery surfaces

Special Equipment

Additional motorhome

Camera

Video playback @ 30 FPS

Studio

Scene #39 INT - Metro PD Dispatch Center - NIGHT
Nick finds bite marks on Perry

SCRIPT 1 Pgs.
NIGH 3

Cast Members

- 1. Nick
- 4. Tracy
- 8. Jody

Extras

- Clerical type (1)
- Dispatch operators (2)
- Jody - SI/ photo double (1)
- Supervisor (1)
- Uniformed officers (5)

Animal Handler

Perry & Handler
Perry has bite marks

Props

Jody's cane

Additional Labor

Daily hair (1)
Daily make-up (1)
Set nurse w/ dog bite kit required

Art Dept/Set Dec

Carpets on slippery surfaces

Special Equipment

Additional motorhome

Camera

Perry has bite marks

Studio

FOREVER KNIGHT - "BLIND FAITH"

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Shooting Schedule

Report Creadt: Mon. Aug. 14, 1995

END OF DAY #4 - 8 5/8 Total Pages

SHOOT DAY #5 -- Tue. Aug. 22, 1995

Scene #5 INT - Jody's House - Bedroom - DAY

SCRIPT 1/8 Pgs.
DAY 2Jody stands in front of mirror**Cast Members**

8. Jody

PropsJody's brush
Jody's cane**Art Dept/Set Dec**

Carpets on slippery surfaces

Extras

Jody - SI/ photo double (1)

Special Equipment

Additional motorhome

Additional LaborDaily electrics (?)
Daily grips (?)
PDO's (2)

Gerrard St. @ Allan Gdns

Scene #8 INT - Jody's House - Kitchen/Living Room - DAY

SCRIPT 7/8 Pgs.
DAY 2Jody calls the vet/Perry reacts & wags his tail**Cast Members**

8. Jody

PropsJody's cane
Portable phone
Whistling teapot**Art Dept/Set Dec**

Carpets on slippery surfaces

Extras

Jody - SI/ photo double (1)

Animal HandlerPerry & Handler
Perry's ball**Special Equipment**

Additional motorhome

Camera

2nd Camera

Additional Labor2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily electrics (?)
Daily grips (?)
PDO's (2)
Set nurse w/ dog bite kit required

Gerrard St. @ Allan Gdns

Scene #9 INT - Jody's House - Living Room - DAY

SCRIPT 5/8 Pgs.
DAY 2Jody gathers her things/Perry backs away from sunlight**Cast Members**

8. Jody

Props

Jody's cane

Art Dept/Set Dec

Carpets on slippery surfaces

Extras

Jody - SI/ photo double (1)

Wardrobe

Jody's coat

Animal HandlerPerry & Handler
Perry in harness
Perry yelps**Special Equipment**

Additional motorhome

Grip/Electric

Sunlight through door

Additional Labor2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily electrics (?)
Daily grips (?)
PDO's (2)
Set nurse w/ dog bite kit required**Camera**

2nd Camera

Gerrard St. @ Allan Gdns

FOREVER KNIGHT - "BLIND FAITH"

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Shooting Schedule

Report Creadt: Mon. Aug. 14, 1995

Scene #63, 66

INT - Jody's House - Kitchen/Living Room - NIGHT

SCRIPT 1 7/8 Pgs.
NIGH 4Tracy comforts Jody**Cast Members**4. Tracy
8. Jody**Props**Jody's cane
Whistling teapot**Wardrobe**

Tracy's coat

Extras

Jody - SI/ photo double (1)

Makeup

Tears

Special Equipment

Additional motorhome

Grip/Electric

Tenting and blacking - day for night

Additional LaborDaily electrics (?)
Daily grips (?)
PDO's (2)
Set nurse w/ dog bite kit requiredGerrard St. @ Allan GdnsSet move into park

Scene #2

EXT - Park - NIGHT

SCRIPT 1 2/8 Pgs.
NIGH 1Jody sits on bench/Perry bolts**Cast Members**

8. Jody

Props

Jody's cane

Art Dept/Set DecFlower garden to match set in studio
Moveable park bench
Picnic table**Extras**Jody - SI/ photo double (1)
Jogger (1)**Additional Labor**2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily electrics (?)
Daily grips (?)
PDO's (3)
Set nurse w/ dog bite kit required**Special Equipment**Additional motorhome
Giraffe camera crane**Camera**

2nd Camera

Animal HandlerJody unhooks harness
Perry & Handler
Perry in harnessAllan GardensScene #21pt,
21Apt

EXT - Park Woods - NIGHT

SCRIPT 6/8 Pgs.
NIGH 2Rapist drags woman through woods. Nick & Tracy arrive**Cast Members**1. Nick
4. Tracy
9. Rapist
16. Woman Victim # 1**Props**Nick's gun & holster
Rapists knife
Rubber knife double**Art Dept/Set Dec**Large moveable bushes
Misc trees & bushes to dress to camera
Moveable park bench
Picnic table**Stunts**

Stunt Co-ordinator

Additional Labor2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily electrics (?)
Daily grips (?)
PDO's (3)
Possible daily dog handler
Set nurse w/ dog bite kit required**Wardrobe**Victim cut on arm - blood required
Victim's clothes ripped - triples**Special Equipment**

Additional motorhome

Camera

2nd Camera

Allan Gardens

FOREVER KNIGHT - "BLIND FAITH"

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Shooting Schedule

Report Creadt: Mon. Aug. 14, 1995

Scene #20pt, 21pt EXT - Park - NIGHT

SCRIPT 1/8 Pgs.

Nick rushes in and stops listens & takes off

NIGH 2

Cast Members

1. Nick

Art Dept/Set DecMisc trees & bushes to dress to camera
Picnictable**Stunts**Nick launches
Stunt Co-ordinator**Additional Labor**2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily electrics (?)
Daily grips (?)
PDO's (3)**Special Equipment**

Additional motorhome

Camera

2nd Camera

Allan Gardens

Scene #21 Apt

EXT - Park - NIGHT

SCRIPT 1/8 Pgs.

Tracy searches

NIGH 2

Cast Members

4. Tracy

Art Dept/Set DecMisc trees & bushes to dress to camera
Picnictable**Additional Labor**2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily electrics (?)
Daily grips (?)
PDO's (3)**Special Equipment**

Additional motorhome

Camera

2nd Camera

Allan Gardens

Scene #26, 28

EXT - Park Woods - NIGHT

SCRIPT 1 3/8 Pgs.

Tracy comforts victim, Nick, Reese & Nat I.D. rapist

NIGH 2

Cast Members1. Nick
2. Natalie
4. Tracy
5. Reese
9. Rapist
17. Woman Victim # 2**Props**Crime scene tape
Forensic tools
Plastic sheet
Tracy's pen and notes**Vehicles**Coroners wagon
Police cars (2)
Unmarked police cars (2)**Extras**Detectives (4)
Forensic technicians (2)
Onlookers (8)
Uniformed officers (5)**Locations**Extras holding & changing
Permission to park picture cars on grass**Art Dept/Set Dec**Misc trees & bushes to dress to camera
Moveable park bench
Picnictable**Wardrobe**

Victim's clothes ripped

Additional Labor2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily electrics (?)
Daily grips (?)
Daily hair (1)
Daily make-up (1)
PDO's (3)**Special Equipment**Giraffe camera crane
Additional motorhome**Camera**

2nd Camera

Allan Gardens

FOREVER KNIGHT - "BLIND FAITH"

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Shooting Schedule

Report Creatd: Mon. Aug. 14, 1995

Scene #57, 61

EXT - Woods - NIGHT

SCRIPT 7/8 Pgs.

Nick tries to kill Perry he vamps & escapes

NIGH 4

Cast Members1. Nick
101. Stunt Nick**Props**Ancient knife & sheathe
Length of sturdy chain
Rubber ancient knife
The chain snaps (3 repeats)
Wooden stakes**Art Dept/Set Dec**Misc trees & bushes to dress to camera
Picnic table**Stunts**

Stunt Co-ordinator

Wardrobe

Tripples for Nick

Animal HandlerPerry & Handler
Perry attacks Nick
Perry in chains
Perry launches
Perry vamps**Special Equipment**

Additional motorhome

Camera2nd Camera
Camera in lock-off position**Additional Labor**2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily electrics (?)
Daily grips (?)
PDO's (3)
Set nurse w/ dog bite kit requiredAllan GardensEND OF DAY #5 - 8 Total PagesSHOOT DAY #6 -- Wed. Aug. 23, 1995

Scene #24pt

INT - Jody's House - Bedroom - NIGHT

SCRIPT 4/8 Pgs.

Jody is exhausted, Perry takes off

NIGH 2

Cast Members

8. Jody

Props

Jody's cane

Art Dept/Set DecCarpets on slippery surfaces
Doggie door**Extras**

Jody - SI/ photo double (1)

Animal HandlerPerry & Handler
Perry escapes through doggie door
Perry's bed**Additional Labor**2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily electrics (?)
Daily grips (?)
PDO's (2)**Special Equipment**

Additional motorhome

Grip/Electric

Tenting and blacking - day for night

Camera

2nd Camera

Gerrard St. @ Allan Gdns

Scene #67B

INT - Jody's House - Living Room - NIGHT

SCRIPT 5/8 Pgs.

Jody sees Perry - Perry leaps

NIGH 4

Cast Members8. Jody
108. Stunt Jody**Props**

Jody's cane

Art Dept/Set Dec

Carpets on slippery surfaces

Extras

Jody - SI/ photo double (1)

Wardrobe

Tripples for Jody

Stunts

Stunt Co-ordinator

Special Equipment

Additional motorhome

Animal HandlerPerry & Handler
Perry lunges at Jody**Camera**2nd Camera
Slow motion**Additional Labor**2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily electrics (?)
Daily grips (?)
PDO's (2)
Possible daily dog handler
Set nurse w/ dog bite kit requiredGerrard St. @ Allan Gdns

FOREVER KNIGHT - "BLIND FAITH"

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Shooting Schedule

Report Creadt: Mon. Aug. 14, 1995

Scene #69

INT - Jody's House - Living Room - NIGHT

SCRIPT 7/8 Pgs.

Nick bursts through door, finds Jody & Perry

NIGH 4

Cast Members

- 1. Nick
- 8. Jody

Props

- Blood
- Jody's cane

Art Dept/Set Dec

- Bloody smears
- Carpets on slippery surfaces
- Splintering door (3 repeats)

Extras

- Jody - SI/ photo double (1)

Makeup

- Jody's bloody neck

Stunts

- Stunt Co-ordinator

Animal Handler

- Perry & Handler
- Perry lunges at Jody

Additional Labor

- 2nd Camera 1st asst
- 2nd Camera 2nd asst
- 2nd Camera Operator
- Daily electrics (?)
- Daily grips (?)
- PDO's (2)
- Set nurse w/ dog bite kit required

Special Equipment

- Additional motorhome

Eyes and Fangs

- Jody vamps
- Nick vamps

Camera

- 2nd Camera
- Camera in lock-off position
- Split diopter or shift lens

Gerrard St. @ Allan Gdns

Scene #51

INT - Jody's House - Kitchen/Living Room - NIGHT

SCRIPT 6/8 Pgs.

Nick feeds Perry, takes Jody to work

NIGH 4

Cast Members

- 1. Nick
- 8. Jody

Props

- Blood to feed Perry
- Dog dish
- Flask/canteen
- Jody's cane

Art Dept/Set Dec

- Carpets on slippery surfaces

Extras

- Jody - SI/ photo double (1)

Special Equipment

- Additional motorhome

Animal Handler

- Perry & Handler
- Perry has bloody snack

Camera

- 2nd Camera

Additional Labor

- 2nd Camera 1st asst
- 2nd Camera 2nd asst
- 2nd Camera Operator
- Daily electrics (?)
- Daily grips (?)
- PDO's (2)
- Set nurse w/ dog bite kit required

Gerrard St. @ Allan Gdns

Scene #67, 67Apt INT - Jody's House - Living Room - NIGHT

SCRIPT 5/8 Pgs.

Jody hears something, walks toward it

NIGH 4

Cast Members

- 8. Jody

Props

- Jody's cane

Art Dept/Set Dec

- Carpets on slippery surfaces

Extras

- Jody - SI/ photo double (1)

Special Equipment

- Additional motorhome

Additional Labor

- Daily electrics (?)
- Daily grips (?)
- PDO's (2)

Gerrard St. @ Allan Gdns

FOREVER KNIGHT - "BLIND FAITH"

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Shooting Schedule

Report Creadt: Mon. Aug. 14, 1995

Scene #67Bpt INT - Jody's House - Living Room - NIGHT

Perry's vamp vision POV through house

SCRIPT 1/8 Pgs.

NIGH 4

Additional Labor

2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily electrics (?)
Daily grips (?)
PDO's (2)

Special Equipment

Additional motorhome

Camera

2nd Camera
Vamp vision

Gerrard St. @ Allan Gdns

Set Move

Scene #40 EXT - Street @ Jody's House - NIGHT

Nick takes Jody and Perry home

SCRIPT 2 2/8 Pgs.

NIGH 3

Cast Members

1. Nick
8. Jody

Props

Jody's cane

Vehicles

Caddy

Extras

Jody - SI/ photo double (1)

Animal Handler

Perry & Handler
Perry in harness

Additional Labor

2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily electrics (?)
Daily grips (?)
PDO's (3)
Set nurse w/ dog bite kit required

Special Equipment

Additional motorhome

Camera

2nd Camera

Gerrard St. @ Allan Gdns

Scene #62 EXT - Jody's House - NIGHT

Establishing with Tracy's car

SCRIPT 1/8 Pgs.

NIGH 4

Vehicles

Tracy's Car

Additional Labor

Daily electrics (?)
Daily grips (?)
PDO's (3)

Special Equipment

Additional motorhome

Gerrard St. @ Allan Gdns

FOREVER KNIGHT - "BLIND FAITH"

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Shooting Schedule

Report Creadt: Mon. Aug. 14, 1995

Scene #68 EXT - Jody's House - NIGHT

SCRIPT 2/8 Pgs.

Nick lands

NIGH 4

Cast Members

1. Nick

Stunts

Nick lands
Possible stunt co-ord

Additional Labor

2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily electrics (?)
Daily grips (?)
PDO's (3)
Set nurse w/ dog bite kit required

Special Equipment

Additional motorhome

Eyes and Fangs

Nick vamps

Camera

2nd Camera

Gerrard St. @ Allan Gdns

Scene #22 EXT - Street @ Park - NIGHT

SCRIPT 1/8 Pgs.

Nick lands, frustrated

NIGH 2

Cast Members

1. Nick

Vehicles

ND crew cars (6)

Stunts

Nick lands
Possible stunt co-ord

Additional Labor

2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily electrics (?)
Daily grips (?)
PDO's (3)
Set nurse w/ dog bite kit required

Special Equipment

Additional motorhome

Camera

2nd Camera

Gerrard St. @ Allan Gdns

Scene #19 EXT - Street @ Park - NIGHT

SCRIPT 2/8 Pgs.

Caddy screeches to a stop/Nick jumps out

NIGH 2

Cast Members

1. Nick
4. Tracy

Vehicles

Caddy

Art Dept/Set Dec

Picnictable

Stunts

Stunt Co-ordinator

Additional Labor

2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily electrics (?)
Daily grips (?)
PDO's (3)
Set nurse w/ dog bite kit required

Special Equipment

Additional motorhome

Camera

2nd Camera

Gerrard St. @ Allan Gdns

END OF DAY #6 - 6 4/8 Total Pages

2nd Unit

2nd Main Unit shoot day is Thurs. Aug 24, 1995

FOREVER KNIGHT - "BLIND FAITH"

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Shooting Schedule

Report Creadt: Mon. Aug. 14, 1995

SHOOT DAY #7 - 7 - Thu. Aug. 24, 1995 - Thu. Aug. 24, 1995

Scene #2A EXT - Park Woods (2nd Unit) - NIGHT

SCRIPT 2/8 Pgs.

Perry follows scent & is grabbed by bad Vamp (2nd Unit)

NIGH 1

Cast Members

100. Stunt Bad Vamp

Stunts

Possible stunt co-ord

Animal Handler

Bad Vamp bites Perry

Perry & Handler

Perry scratches & digs

Art Dept/Set Dec

Flower garden to match set from location

Large tree dingles

Riser for low angle

Shallow grave

Trees in limbo

Camera

Camera in lock-off position

Studio

Set move onto street

Scene #23 INT - Bus (Traveling) - NIGHT

SCRIPT 1 Pgs.

Perry defends Jody from Rapist

NIGH 2

Cast Members

8. Jody

9. Rapist

11. Bus Driver

Props

Jody's cane

Vehicles

City bus

Licensed Bus Driver photo dbl required

Extras

Bus driver ph dbl

Jody - SI/ photo double (1)

Riders (5)

Additional Labor

Set nurse w/ dog bite kit required

Art Dept/Set Dec

Carpets on slippery surfaces

Stunts

Jody falls

Possible stunt co-ord

Animal Handler

Perry & Handler

Perry lunges @ Rapist

Special Equipment

Additional motorhome

Split diopter

Grip/Electric

Pre-rig bus

Replace florescent tubes

Camera

Split diopter or shift lens

TBA

Unit Move

FOREVER KNIGHT - "BLIND FAITH"

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Shooting Schedule

Report Creadt: Mon. Aug. 14, 1995

Scene #25

EXT - Park Woods - NIGHT

SCRIPT 4/8 Pgs.
NIGH 2The rapist tries again. Perry rips him apart**Cast Members**9. Rapist
17. Woman Victim #2
109. Stunt Rapist (Trainer)**Props**Possible blood spray
Rapists knife
Rubber knife double**Art Dept/Set Dec**Brick wall or plattporm for perry
to jump from
Large moveable bushes
Misc trees & bushes to dress to
camera
Picnictable**Stunts**

Stunt Co-ordinator

Animal HandlerPerry & Handler
Perry lunges at rapist
Perry vamps**Additional Labor**2nd Camera 1st asst
2nd Camera 2nd asst
2nd Camera Operator
Daily dog handler required
PDO's (2)
Set nurse w/ dog bite kit required**Wardrobe**

Tripples for Rapist

Special Equipment

Additional motorhome

Camera2nd Camera
Camera in lock-off position**TBA**

Scene #72

EXT - Hilltop (2nd Unit) - NIGHT

SCRIPT 3/8 Pgs.
NIGH 5Jody and Perry fly off into the night**Cast Members**

8. Jody

Props

Jody's cane

Extras

Jody - SI/ photo double (1)

Animal HandlerPerry & Handler
Perry flies?**Additional Labor**

Set nurse w/ dog bite kit required

Special Equipment

Additional motorhome

Eyes and Fangs

Jody vamps

Camera

Camera in lock-off position

TBA

Scene #64

EXT - Park (2nd Unit) - NIGHT

SCRIPT 2/8 Pgs.
NIGH 4POV Perry covers ground (vampcam)**Animal Handler**

Perry & Handler

Camera

Vamp cam

TBA

Scene #20pt

EXT - Park (2nd Unit) - NIGHT

SCRIPT 1/8 Pgs.
NIGH 2POV - Nick racing through foliage (2nd Unit)**Camera**

Vamp POV

TBA

FOREVER KNIGHT - "BLIND FAITH"

Page 2C

Shooting Schedule

Report Creadt: Mon. Aug. 14, 1995

-End Of 2nd Main Unit Shoot Day -- Thurs. Aug. 24, 1995 --

2nd Unit

Scene #24pt,
67 Apt

INT - Jody's House - Perry's Dog Door (2nd Unit) - NIGHT

Perry enters & exits doggie doorSCRIPT 1/8 Pgs.
NIGH 4**Props**

Jody's cane

Art Dept/Set DecCarpets on slippery surfaces
Doggie door**Animal Handler**

Perry & Handler

Scene #6

INT - Jody's House - Kitchen (2nd Unit ?) - DAY

Perry lies on floor (2nd Unit)SCRIPT 2/8 Pgs.
DAY 2**Props**

Whistling teapot

Art Dept/Set DecCarpets on slippery surfaces
Perry's bed
Photos of athletic Jody**Animal Handler**Perry & Handler
Perry's bed

Scene #39pt

INT - Metro PD Dispatch (2nd Unit) - NIGHT

Insert bite marks on Perry's neck (2nd Unit)SCRIPT 1/8 Pgs.
NIGH 3**Art Dept/Set Dec**

Carpets on slippery surfaces

Animal HandlerPerry & Handler
Perry has bite marks

Scene #15pt

EXT - Street - NIGHT

Passby's of Nick & Tracy on way to parkSCRIPT 1/8 Pgs.
NIGH 2**Vehicles**

Caddy

ExtrasNick photo dbl
Tracy photo dbl**Additional Labor**

PDO's (2)

Stock Shots

Scene #72A

EXT - Hilltop (Stock) - NIGHT

Vamcam swoops over citySCRIPT 1/8 Pgs.
NIGH 5

FOREVER KNIGHT - "BLIND FAITH"

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Shooting Schedule

Report Creatd: Mon. Aug. 14, 1995

Scene #70

EXT - Precinct (stock) - NIGHT

Establishing

SCRIPT 1/8 Pgs.
NIGH 5

Scene #10

EXT - Precinct (stock) - NIGHT

Establish (Stock)

SCRIPT 1/8 Pgs.
NIGH 2

Scene #65

EXT - Skyline (Stock) - NIGHT

Flying Vamp-cam POV

SCRIPT 1/8 Pgs.
NIGH 4

Special Equipment
Helicopter vamp cam

Scene #3

EXT - City Skyline (Stock) - DAY

Establish City

SCRIPT 1/8 Pgs.
DAY 2

Scene #31

EXT - Morgue (Stock) - NIGHT

Establishing

SCRIPT 1/8 Pgs.
NIGH

Vehicles
Caddy

Scene #29

EXT - City Skyline (Stock) - Evening

Establishing

SCRIPT 1/8 Pgs.
Evenin 3

FOREVER KNIGHT - "BLIND FAITH"

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Shooting Schedule

Report Creadt: Mon. Aug. 14, 1995

Scene #50

EXT - City Skyline (Stock) - NIGHT

Establishing

SCRIPT 1/8 Pgs.
NIGH 4

Scene #0A

EXT - City Skyline (Stock) - NIGHT

Establishing

SCRIPT 1/8 Pgs.
NIGH 4

Scene #41

EXT - Nick's Loft (Stock) - DAY

Establishing

SCRIPT 1/8 Pgs.
DAY 4

SHOOT DAY 1 -- Wed. Aug. 16, 1995

Dead huntsman (1)

1

Total Extras:

SHOOT DAY 2 -- Thu. Aug. 17, 1995Detectives (4)
Forensic technicians (2)
Jody - SI/ photo double (1)
Jogger (1)
Onlookers (8)
Uniformed officers (5)

21

Total Extras:

SHOOT DAY 3 -- Sun. Aug. 20, 1995

Jody - SI/ photo double (1)

1

Total Extras:

SHOOT DAY 4 -- Mon. Aug. 21, 1995Clown (1)
Criminals (2)
Detectives (7)
Hooker (1)
Lab attendant (1)
Uniformed officers (9)

21

Total Extras:

SHOOT DAY 5 -- Tue. Aug. 22, 1995Clerical type (1)
Dispatch operators (3)
Jody - SI/ photo double (1)
Paramedics (2)
Supervisor (1)
Uniformed officers (5)

13

Total Extras:

SHOOT DAY 6 -- Wed. Aug. 23, 1995Clerical type (1)
Dispatch operators (3)
Supervisor (1)
Uniformed officers (5)

10

Total Extras:

SHOOT DAY 7 -- Thu. Aug. 24, 1995Bus driver ph dbl
Jody - SI/ photo double (1)
Nick photo dbl
Riders (5)
Tracy photo dbl

9

Total Extras:

PINK

TENTATIVE!

August	Day of Month	Day Of Week	Shooting Days	16	17	18	19	20	21	22	23	24	Rehearse	Travel	Work	Hold	Holiday	Loop	Start	Finish	TOTAL
1. Nick		W	1	SW	W			W	W	W	WF				6				8-16	8-23	6
2. Natalie		Th	2	SW	SW				WF						1				8-17	8-21	2
3. Lacroix		SWF													1				8-16	8-16	1
4. Tracy		SW						W	W	W	WF				5				8-17	8-23	5
5. Reese		SW							WF						2				8-17	8-21	2
7. Screed										SWF					1				8-23	8-23	1
8. Jody		SW						W		W		WF			5				8-17	8-24	5
9. Rapist		SW										WF			2				8-17	8-24	2
* 11. Bus Driver									SW	SWF					1				8-21	8-24	2
13. Lady Cop										SWF					1				8-22	8-22	1
14. Male Cop										SWF					1				8-22	8-22	1
* 15. Doyle		SWF													1				8-16	8-16	1
* 16. Woman Victim # 1		SWF													1				8-17	8-17	1
* 17. Woman Victim # 2		SWF													1				8-17	8-17	1
* 100 Stunt Bad Vamp								WF				SWF			2				8-17	8-20	2
101. Stunt Nick		SW													1				8-17	8-17	1
* 108 Stunt Jody		SWF													1				8-17	8-17	1
* 109 Stunt Rapist (Trainer)		SWF													1				8-22	8-22	1
* 110 Stunt Male Cop										SWF					1				8-16	8-16	1
* 115 Possible stunt Doyle		SWF													1				8-17	8-17	1
* 116 Possible Stunt Victim # 1		SWF													1				8-17	8-17	1
* 117 Possible Stunt Victim # 2		SWF													1				8-17	8-17	1

** PINK **

TENTATIVE!

Note: New character I.D.'s added since white

FOREVER KNIGHT
LOCATIONS BREAKDOWN

EPISODE # 305 - BLIND FAITH

DATE: MONDAY, AUG.7/95

<u>SC #</u>	<u>EXT/INT SET</u>	<u>D/N #</u>	<u>PG</u>
EXT PARK #1			
1	EXT BUS STOP/STREET	N	2 4/8
2	EXT PK/BENCH/WOODS	N	1 4/8
EXT PARK #2			
19,20	EXT PARK/STREET	N	3 5/8,2/8
21	EXT PARK/RAPE	N	1 2/8
22	EXT ST/OUTSIDE PARK	N	2/8
23	EXT PARK/ST/INT BUS	N	5/8
EXT PARK #3			
25,26,28	EXT PARK/CRIME SCENE	N	2 1/8 5/8,3/8,1 1/8
EXT PARK #4			
57,61,64	EXT PARK/KILL PERRY	N	1 3/8 5/8,4/8,2/8
EXT PARK #5			
72	EXT HILLTOP/CITY	N	4/8 4/8 <i>Second Unit</i>
EXT CITY/SKYLINE			
3	EXT SKYLINE	DUSK	3/8 1/8
29	EXT SKYLINE	D	1/8
50	EXT SKYLINE	N	1/8
INT NICK'S LOFT			
4,7,40,42,44,46 49	INT LIVING ROOM	N	1 7/8 2/8,2/8,4/8,2/8,2/8,2/8 1/8
EXT NICK'S LOFT			
41	EXT NICK'S LOFT - EST	N	1/8 1/8 <i>Second Unit</i>
INT JODY'S HOUSE			
5,66	" " ENTRANCE/LV RM	N	6 6/8 2/8,6/8
9	" " "	D	5/8
6,8,51,63,69	" " KITCH/DOGDOOR	N	1/8,6/8,7/8,1 2/8,6/8
24,67	INT BEDROOM	N	3/8,1

40,62,68	EXT JODY'S HOUSE EXT HOUSE/STREET	N	2 3/8 2,1/8,2/8
10,70	EXT PRECINCT EXT PRECINCT - EST	N	2/8 1/8,1/8
11,14,33,35,52,71	INT PRECINCT INT BULLPEN	N	6 2/8 2 2/8,6/8,6/8,4/8,1,1
12, 47 48,58 27 38,60 55 59	F.B. - EXT MOORS - (CROYDON, 1883) EXT MOORS/COTTAGE EXT COTTAGE EXT COTTAGE "THE PAST" EXT MOORS EXT MOORS/FOREST EXT WOODS W/DOYLE	N N N N N N N	7 5/8 7/8, 2/8 6/8,1 2/8 1 7/8,5/8 1 3/8 5/8
13	F.B. - INT COTTAGE INT COTTAGE	N	6/8 6/8
15,17	EXT STREET/INT CADDIE EXT ST/INT CADDIE	N	1 4/8,4/8
16,18,30,36, 37,39,53,54,56	POLICE - AVIATION HQ DISPATCH CENTRE	N	10 6/8,6/8,1 1/8,1 6/8, 1 6/8,1,1,3/8,1 4/8
31	EXT MORGUE EXT MORGUE - EST	N	1/8 1/8
32,43,45	INT MORGUE INT MORGUE	N	1 3/8 6/8,2/8,3/8
34	INT SCREED'S - TUNNEL INT SCREED'S TUNNEL	N	3 2/8 3 2/8
65	VAMCAM	N	1/8

S. Unit

Stack

305

GRAPHICS BREAKDOWN

PRODUCTION:

SHEET:

SET	SC#	SIGNAGE	PROPS	PHOTOS
Jody House	6			active health photos of Jody.
Precinct.	11		Bk of Docs. "Rothweiler" ND Report. Report - ND.	
	71			
Moor3.	13		label on bottle	
Jody's Dispatch Centre		dressing ↓ - ID Badge - newsletter - phone list.		

PRODUCTION:

SHEET NO:

EXT. INT	SET: <i>Police Aviation HQ</i>
LOCATION:	SEASON:
TIME:	# Days
SC. NOS.: <i>16, 18, 30, 31, 37, 39, 53, 54, 56,</i>	
NO. PAGES:	TOTAL:
<u>COMMENTS:</u>	

DRESSINGS:*Love in a bottle*PROPS:

*10- Dog stuff
head set
Dog bowl of kibble
Dog biscuit
cardboard tray of hot coffees
mace
bloody bandages, stretcher*

CARPENTRY:SPEC.FX.:

*18- blood drop on lino
Perry's eyes*

PAINT & ART WORK:*Can of mace*VEHICLES/ANIMALS:MAKEUP/HAIR:WARDROBE:

*change for hot coffee
paramedics*

PRODUCTION:

SHEET NO:

EXT. INT | SET:

Moors

Croydon (1883)

LOCATION:

SEASON:

TIME:

Days

SC. NOS.: (12xt) 13, 27 (38xt) (48xt) (55xt) (58xt) (59xt) (60xt)

NO. PAGES:

TOTAL:

COMMENTS:DRESSINGS:

- 12 single oil lamp
- 13 - mt cottage, roaring hearth
- 27 - dead men
- 38 - campfire, deer carcass strung from tree
- 48 - hacroix dragging dog with rope
- 55 - from act II
- 58 - sharp wooden stakes, large tree stump
- 59 - Doyle being chased - stump.
- 60 - Ancient withered oak, killing the dog

PROPS:

- 12 - wood bundle, long rifle
- lg machete - type knife
- Tin plate
- 38 - cleaning rifle
- 55 - hunting gear for huntsman
- Nick's rifle
- Doyle - shotgun + oil lantern

CARPENTRY:

- 12 | thatched roof cottage

SPEC.FX.:

- 12 - Fog
- fire in hearth
- 58 | imbeds wooden stake in mortar
- of cottage wall.
- 60 | Blood

PAINT & ART WORK:VEHICLES/ANIMALS:

scruffy dog

MAKEUP/HAIR:WARDROBE:

PRODUCTION:

SHEET NO:

EXT. INT	SET: <i>Loody's House</i>
LOCATION:	SEASON:
TIME: <i>(40 XT)</i>	# Days
SC. NOS.: <i>5, 6, 8, 24, 51 (62 XT) 63, 66, 67, (68 XT) 69</i>	
NO. PAGES:	TOTAL:

COMMENTS:

DRESSINGS:

5- Entrance, mirror
 6- Kitchen
 24- Bedroom
 66- Tracy leaving
 67- brushing hair
 69- Nick explodes through kitchen door

PROPS:

5- brush
 6- whistling tea pot on hot plate.
 8- Portable phone
 dog ball, dish
 Penny's harness
 24 Dog bed
 51 raw beef in butcher paper pocket
 green glass bottle.
 length of chain

CARPENTRY:

doggie door

SPEC.FX.:

69- exploding kitchen door

PAINT & ART WORK:

VEHICLES/ANIMALS:

MAKEUP/HAIR:

WARDROBE:

PRODUCTION:

SHEET NO:

EXT. INT

SET:

Street Corner / Bus

LOCATION:

SEASON:

TIME:

Days

SC. NOS.: /

NO. PAGES:

TOTAL:

COMMENTS:

DRESSINGS:

1- Crossing button
Kneeling bus
23- Ragist on bus.

PROPS:

CARPENTRY:

SPEC.FX.:

PAINT & ART WORK:

VEHICLES/ANIMALS:

1- City bus Kneels
Golden Labs in harness

MAKEUP/HAIR:

WARDROBE:

PRODUCTION:

SHEET NO:

EXT. INT	SET: <i>Hilltop</i>	
LOCATION:		SEASON:
TIME:		# Days
SC. NOS.: <i>72</i>		
NO. PAGES:		TOTAL:
<u>COMMENTS:</u>		

<u>DRESSINGS:</u> <i>Lady & dog Perry</i>	<u>PROPS:</u>
<u>CARPENTRY:</u>	<u>SPEC.FX.:</u>
<u>PAINT & ART WORK:</u>	<u>VEHICLES/ANIMALS:</u>
<u>MAKEUP/HAIR:</u>	<u>WARDROBE:</u>

PRODUCTION:

SHEET NO:

EXT. INT	SET: <i>Morgue</i>	
LOCATION:		SEASON:
TIME:		# Days
SC. NOS.: <i>32, 43, 45,</i>		
NO. PAGES:		TOTAL:
<u>COMMENTS:</u>		

DRESSINGS:PROPS:

32- Glass pitcher, glasses
43- Eyeballs, saline jar
Hydro cooler.

CARPENTRY:SPEC.FX.:PAINT & ART WORK:VEHICLES/ANIMALS:

43- Label for jar
"Rush - Human transplant organs"

MAKEUP/HAIR:WARDROBE:

PRODUCTION:

SHEET NO:

EXT. INT	SET: <i>Left.</i>	
LOCATION:		SEASON:
TIME:		# Days
SC. NOS.: <i>4, 7 (41 xt) 42, 44, 46, 49</i>		
NO. PAGES:		TOTAL:
<u>COMMENTS:</u>		

<u>DRESSINGS:</u> <i>49 - old footlock n</i>	<u>PROPS:</u> <i>4 - old bone china tea cup</i> <i>49 - old machete</i>
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<u>CARPENTRY:</u>	<u>SPEC.FX.:</u>
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<u>PAINT & ART WORK:</u>	<u>VEHICLES/ANIMALS:</u>
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<u>MAKEUP/HAIR:</u>	<u>WARDROBE:</u>
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PRODUCTION:

SHEET NO:

EXT. INT	SET: <i>Sweed's</i>		
LOCATION:		SEASON:	
TIME:		# Days	
SC. NOS.: <i>34</i>			
NO. PAGES:		TOTAL:	
<u>COMMENTS:</u>			

DRESSINGS:PROPS:

*1g dead rat
clothes line + 3 tails
furry thing possum
100.00 bill*

CARPENTRY:SPEC.FX.:PAINT & ART WORK:VEHICLES/ANIMALS:MAKEUP/HAIR:WARDROBE:

PRODUCTION:

SHEET NO:

EXT. INT	SET: <i>Precinct</i>	
LOCATION:		SEASON:
TIME:		# Days
SC. NOS. <i>(10 xt)</i> , 11, 14, 33, 35, 52, <i>(70 xt)</i> 71		
NO. PAGES:		TOTAL:

COMMENTS:DRESSINGS:*7- Reese's off*PROPS:*52- large dog bone wrapped with red ribbon*CARPENTRY:SPEC.FX.:PAINT & ART WORK:*10- Big Book of Dogs
photo of Rotweiler on Hand*VEHICLES/ANIMALS:MAKEUP/HAIR:WARDROBE:

PRODUCTION:

SHEET NO:

EXT. INT

SET:

Park

LOCATION:

SEASON:

TIME:

Days

SC. NOS.: 2, 20, 21, 22, 25, 26, 28, 57 (woods) 61 (woods)

NO. PAGES: 64

TOTAL:

COMMENTS:

DRESSINGS:

2- benches line walk
mound of earth - fresh - box
20- Rapist
21- " dragging woman, drunk, bench
22- tall, iron fence.
25- different Park - hedgerow
61- tall iron fence. dog leaps over.

PROPS:

CARPENTRY:

SPEC.FX.:

61- Machete impales on tree

PAINT & ART WORK:

2 bottle mineral water
medecine vial

VEHICLES/ANIMALS:

22 Bus
26 Crime scene.

MAKEUP/HAIR:

WARDROBE: